

THE  
HISTORIC SCHOOLS  
OF  
PAINTING.

D. L. HOYT



ND

50

H86

**Cornell University Library**

BOUGHT WITH THE INCOME  
FROM THE

SAGE ENDOWMENT FUND  
THE GIFT OF

**Henry W. Sage**  
1891

A.50887

24/8/93

**The date shows when this volume was taken.**

MAR 1905

MAR 1905

MAR 1907

NOV 10 1920

All books not in use for instruction or research are limited to all borrowers.

Volumes of periodicals and of pamphlets comprise so many subjects, that they are held in the library as much as possible. For special purposes they are given out for a limited time.

Graduates and seniors are allowed five volumes for two weeks. Other students may have two vols. from the circulating library for two weeks.

Books not needed during recess periods should be returned to the library, or arrangements made for their return during borrower's absence, if wanted.

Books needed by more than one person are held on the reserve list.

Books of special value and gift books, when the giver wishes it, are not allowed to circulate.

Cornell University Library

ND 50.H86

Handbook of historic schools of painting



3 1924 008 743 381

otm



Cornell University  
Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

<http://www.archive.org/details/cu31924008743381>

# HANDBOOK

OF

# HISTORIC SCHOOLS OF PAINTING

CORRELL  
UNIVERSITY  
LIBRARY

BY

DERISTHE L. HOYT

INSTRUCTOR IN MASSACHUSETTS NORMAL ART SCHOOL

BOSTON, U.S.A.

GINN & COMPANY, PUBLISHERS

1890



~~7806 B27~~

A. 50887

COPYRIGHT, 1890,

By D. L. HOYT.

TYPOGRAPHY BY J. S. CUSHING & Co., BOSTON, U.S.A.

---

PRESSWORK BY GINN & Co., BOSTON, U.S.A.

## P R E F A C E.

---

THE aim of the author is to give in a more simple and condensed form than has hitherto been attempted some general knowledge of the principal historic schools of painting, their characteristics, chief artists, and some of the most noted paintings executed by each.

This book is the outgrowth of lectures given to classes of students, who, from lack of time and opportunity, were unable to undertake the study of the voluminous standard works which treat of the subject, and it is hoped that it will meet the want of many other such students.

All dates and other facts regarding painters and their pictures have been carefully studied and are believed to be authentic. The authorities consulted have been chiefly Lübke, Kugler, Wornum, Sir Joshua Reynolds, and Mrs. Jameson. The present condition of painting in the different

schools, together with our nineteenth-century painters, has been very briefly touched upon.

At the close of the book will be found a list of the emblems by which different saints and other characters in devotional paintings by the old masters may be recognized, the significance of colors as used by them, definitions of technical terms used in painting, and a full index of artists' names, together with their proper pronunciation.

MALDEN, MASS., April, 1890.



## HISTORIC SCHOOLS OF PAINTING.



### DEFINITIONS.

PAINTING is the art of representing objects on any surface by means of colors. We have no record of the beginning of this art. Its earliest remains are Egyptian, and of these, the very earliest we know (those executed in the time of the Pharaohs) are by far the best, showing that then the art was already in its decline.

Haydon says in one of his lectures, and I think all must be compelled to agree with him, that "the very first man born after the creation with such an intense susceptibility to the beauty of color as to be impelled to attempt its imitation, that man originated painting."

There have been in the history of this art five grand styles, or methods, of using color, viz. Tempera, or Distemper, Encaustic, Fresco, Oil, and Water-color.

In *Tempera or Distemper painting* the colors are mixed with some adhesive substance, as egg, glue, size, etc., which causes them to cling to the surface to which they are applied. This is the earliest style known.

In *Encaustic painting* the colors are mixed with wax. The term encaustic is strictly applicable only to painting executed or finished by the agency of heat, but it is also applied to modern methods in which wax-colors are dissolved in a volatile oil, and then used in the ordinary way. The true encaustic painting was largely used by the Greeks and Romans. These paintings occupy in color, and in general effect, a place midway between oil and fresco.

In *Fresco painting* the colors are mixed with water and lime and are then applied to wet or dry plaster. When colors are applied to wet plaster the process is called *true fresco*. Many of the grandest paintings in the world have been executed in this style, as were most of the works of the early Italian masters. When the colors are applied to dry plaster the process is called *fresco secco*, or dry fresco.

In *Oil painting* the colors are mixed with oils,

together with some drying medium, and applied to canvas, wood, or any prepared surface.

In *Water-color painting* the colors are mixed simply with water and applied to a surface, usually a prepared paper.

Painting is divided into six especial branches, according to the subject of its representation, viz. *historical, imaginative, portrait, landscape, genre, and still-life.*

*Historical painting* is the representation of events of history with regard to time, place, and accessories; at the same time allowing a proper exercise of the imagination.

*Imaginative painting* is the representation of any scene as it exists in the imagination of the artist, including ideal figures, faces, etc.

*Portrait painting* is the representation of any human face or figure as it exists in nature.

*Landscape painting* is the representation of a landscape, that is, of such a portion of territory as the eye can comprehend in a single view, including the objects it contains.

*Genre* is the branch of painting that takes for its subjects scenes illustrating every-day life. Genre

takes the place in art that the novel occupies in literature.

*Still-life painting* is the representation of objects not possessing animal life, such as fruits, flowers, dead game, etc.

The term "school of painting" has various significations with writers on art. In its general and widest sense it denotes all the painters of a given country without reference to time or subdivision of style; as the Italian school. In a more restricted sense it refers to the characteristic style which may distinguish the painters of a particular locality or period; in this sense it is used in the following pages in respect to modern schools. In its most limited sense it signifies the distinctive style of a particular master; as the school of Raphael.

Schools of painting may be divided into two great classes, viz. ancient and modern.

Among ancient schools of painting there are only three worthy of particular note, — Egyptian, Greek, and Roman.

*Egyptian painting* (beginning unknown; end about 400 A.D.). — There are few known historical facts connected with painting in Egypt. Three classes of paintings have been discovered there, —

those on the walls, those on the cases and cloths of mummies, and those on papyrus rolls. None of these can be called imitative, and yet they are sufficiently so as to be intelligible. Painting in this country was practised under peculiar conditions ; the profession was passed on from father to son by law ; not love for the art but heredity dictated who should be the painter or sculptor ; and as artists were forbidden by a jealous priesthood to introduce any change whatever into the practice of their art, it remained stationary from generation to generation. The principal subjects are burial ceremonials and various domestic occupations.

Striking characteristics of the painting of the Egyptians are the brightness and purity of the color. Six pigments seem to have been used,—white, black, red, blue, yellow, and green ; and these appear to have been applied without mixture, but sometimes to have been modified by chalk.

The style of painting is tempera. Different colors are used to represent different objects : men and women are painted red, the men being redder than the women ; prisoners are painted yellow ; birds, blue and green ; and water, blue.

There is not the slightest indication of a knowledge of perspective.<sup>1</sup> All drawings are in profile without any distinction of light and shade, with the exception of a few small portraits on cedar or sycamore wood, which have been found quite recently in mummy-cases, and are probably portraits of the persons to whose mummies they were attached. These are generally nearly full-faced, and have a slight relief distinctly expressed by light and shade. There is a good specimen of this kind of painting in the Egyptian department of the museum of the Louvre, in Paris; also one in the British Museum, in London.

*Greek painting* (700–300 B.C.). — Although few Greek paintings are in existence at the present day, yet the works of ancient writers contain abundant historical information on the subject.

Greek painting in its earliest stages was very crude and simple. At first it consisted merely in coloring statues and reliefs of wood and clay; next, in the decoration of vases; but from about 600 B.C. to 400 B.C. was a period of wonderful development of the art. During this time, Greek artists mastered the subjects of foreshortening,<sup>1</sup>

<sup>1</sup> See "Technical Terms used in Painting," page 200.

perspective, chiaroscuro,<sup>1</sup> and anatomy ; and produced pictures, some of which (if we credit the descriptions of Pliny) must have been rivals of the masterpieces of the modern schools.

Greek paintings were executed in tempera and in encaustic.

<sup>1</sup> See "Technical Terms used in Painting," page 200.

## CHIEF ARTISTS AMONG THE GREEKS.



*Cimon of Cleonæ* (600 B.C.) was the earliest Greek painter worthy of the name of Artist. He was the inventor of foreshortening; and was the first to make oblique views of the figure. He also first denoted muscular articulations,<sup>1</sup> indicated the veins, and gave natural forms to draperies.

*Polygnotus* (about 480 B.C.) first raised painting in Greece to the dignity of an independent art. He brought to it such a degree of excellence that it became the admiration of all Greece. De Pauw says, "As Homer was the founder of epic poetry, so was Polygnotus the founder of historic painting." He painted the battles of the Greeks, the taking of Troy, and the visit of Ulysses to Hades, in pictures crowded with figures. These were only colored outline sketches on a dark background, destitute of all roundness, entirely without perspective, and painted with four colors only.

<sup>1</sup> The junctures or joinings of muscles.



The composition<sup>1</sup> of these pictures would be considered barbarous at the present time ; the various groups were not arranged according to any artistic or dramatic design, but simply in rows, one above another (there were three of these rows in each picture), and yet the evident thought shown in the whole, the beauty of the drawing and expression of the figures aroused the admiration of all the critics of that time, and even of those of a much later age.

The first portrait on record, by a known painter, is that of Elpinice, the sister of a Greek named Cimon, which Polygnotus painted in the picture of the "Rape of Cassandra" in the Ceramicus at Athens. That the works of Polygnotus were distinguished for character and expression is shown by the surname of Ethographos (painter of character), which was given to him by Aristotle.

*Micon* (about 475 B.C.) of Athens won a high distinction for his painting of horses. He was one of the painters employed to record the victories of the Athenians in some of the principal temples of Athens. In the temple of Theseus he painted the battle of the Amazons,<sup>2</sup> with the Athenians under

<sup>1</sup> See "Technical Terms used in Painting," page 200.

<sup>2</sup> A fabulous race of female warriors who founded an empire on the shore of the Euxine.

Theseus, and opposite this picture the battle of the Centaurs<sup>1</sup> and the Lapithæ.<sup>2</sup> The horses in these pictures are particularly praised by Pausanias. An eminent judge of horses named Simon found fault with Micon because he painted eyelashes to their under eyelids, which horses do not have. Wornum says, "It speaks rather in favor of the painting than otherwise that so experienced a critic could detect only so slight a fault." The representation of these animals by Micon must have been good, for they were produced at the same time as those which were executed on the frieze<sup>3</sup> of the Parthenon under the direction of Phidias,<sup>4</sup> and yet were distinguished for their excellence. Micon's execution is spoken of by Varro, as being crude and unfinished as compared with the works of Apelles and other later artists.

*Apollodorus* (about 450 B.C.) of Athens (noted also as a sculptor) was the first great master of

<sup>1</sup> Fabulous beings, half man and half horse.

<sup>2</sup> A people spoken of in fabulous Grecian history, descended from Lapithes, son of Apollo.

<sup>3</sup> The flat face above the columns of a building, which is often decorated with sculptures.

<sup>4</sup> A very noted Greek sculptor, who executed the decorations of the Parthenon at Athens.

light and shade. A certain Dionysius of Colophon, who lived and painted just before Apollodorus, had studied chiaroscuro and had made a gradation of light and shade in his works ; but Apollodorus was the first to attain an imitation of the various effects of light and shade upon *color*, that are always seen in nature. He received from his contemporaries the name of "the shadower," or "the painter of shadows." He also gave a more picturesque arrangement to his figures than had been done before. Plutarch writes that Apollodorus was in the habit of writing upon his works : "It is easier to find fault than to imitate." Pliny says that he was "the first artist whose pictures riveted the eye." He also terms him the "first luminary in art," but mentions only two of his pictures,—a "Priest in the Act of Devotion," and "Ajax Wrecked," the latter of which, in Pliny's time, was at Perganum.

*Zeuxis* (about 400 B.C.) of Heraclea, combined a fine representation of form with a high degree of execution. He also must have excelled in general effect, as Apollodorus complained that he had robbed him of his art. He was distinguished for his original choice of subjects. Other artists

had represented chiefly gods, heroes, and battles ; Zeuxis selected things hitherto unattempted, and is said to have succeeded admirably in giving expression to situations full of vivacity and meaning. His most noted picture was "Helen of Croton," which was painted from five of the most noble and beautiful maidens of that place.

Zeuxis is said to have been very proud of his reputation and wealth, and to have worn a shawl or mantle, into whose border was woven his name in letters of gold.

*Parrhasius* (about 400 B.C.) of Ephesus was a rival of Zeuxis and was remarkable both for invention and execution. He gave great beauty to the contours<sup>1</sup> of his figures, and excelled in the drawing of hands and feet. According to Pliny, he was the first to apply the law of proportion to painting, lending refinement of expression to the face, elegance to the hair, a winning charm to the mouth, and, as the artists themselves admitted, bearing off the palm for his outline drawings. He was a very vain man, terming himself on his pictures "the elegant," and "the prince of painters." Pliny calls him "the most insolent and arrogant of artists."

<sup>1</sup> The outlines of a figure.

There are several stories told about illusive<sup>1</sup> pictures painted by Zeuxis and Parrhasius, which are a proof to us that the Greeks at this time possessed perfect materials with which to work, and that they must have displayed much finish of detail. One is as follows: A contest had been fixed upon that was to decide which of these two rival artists was the greater. On the appointed day very many friends of both Zeuxis and Parrhasius were gathered together. Zeuxis brought a painting of fruit, Parrhasius a picture covered by a veil. So perfectly was the fruit represented that, when the painting had been placed in a conspicuous position, birds flew down and pecked at it. In proud triumph, amid the acclamations of his friends, Zeuxis turned to Parrhasius, bidding him now remove the veil from his picture, that his work might be seen. Whereupon Parrhasius claimed the award, saying *the veil was the picture*, and surely he was the greater artist, since Zeuxis had deceived the birds only, while he had deceived Zeuxis himself. One of Parrhasius' most excellent works was a "Theseus," which was afterwards in the Capitol at Rome.

<sup>1</sup> Intended to deceive the eye.

*Timanthes* (about 400 B.C.) of Cythnos was also a contemporary and rival of Parrhasius, and was distinguished for originality of invention and for expression. Pliny says of him that though his execution was always excellent, it was invariably surpassed by his conception, and mentions, as an instance, a picture of a sleeping Cyclops<sup>1</sup> which was painted upon a small panel; but the artist had ingeniously conveyed an adequate idea of the giant's huge form by painting a group of little satyrs,<sup>2</sup> measuring his thumb with a thyrsus.<sup>3</sup> Only four pictures by Timanthes are mentioned by ancient writers; but more, probably, has been written upon one of these four pictures both by ancient and modern writers than upon hardly any other work of art. This picture is the "Sacrifice of Iphigenia," in which is contained the figure of Agamemnon, whose face is concealed within his mantle. All ancient writers, including Cicero and Quintilian, who have described this picture, have

<sup>1</sup> A fabulous race of giants inhabiting Sicily, who had but one eye, and that in the middle of the forehead.

<sup>2</sup> A sylvan or rustic deity, half man and half goat.

<sup>3</sup> A staff entwined with ivy or grape-vine, which was an emblem of the satyrs.

approved of this artifice of the painter for hinting at an anguish so deep that it could not be portrayed; but some modern critics, notably Falconet and Sir Joshua Reynolds, have condemned it, saying that it was simply a trick, and only betrayed the artist's lack of power. Fuseli, on the other hand, upholds Timanthes.

*Apelles* (350 B.C.) of Cos brought Greek art to its highest perfection. In him, grace of conception and refinement of taste went hand in hand with almost perfect execution. Lübke says that "He seems, like an antique Raphael, to have lent to his works a finished charm and that delicate spirit of beauty which can only arise from a combination of exquisitely yielding forms with a subtle fusion of tints and a noble full-souled conception." The majority of the works of Apelles seem to have been portraits or of a portrait character, his subjects seldom containing more than one or two figures. The horses which he often introduced into his pictures were very celebrated.

Several anecdotes are told of Apelles which are of especial interest; one is of the celebrated "contest of lines," which has been so variously explained by artists for ages. The following is Pliny's ac-

count: "Apelles, upon his arrival at Rhodes, immediately sought out the studio of Protogenes, who happened to be away from home, but an old woman was in attendance taking charge of a large panel, which was standing ready prepared upon an easel. When the old woman inquired what name she should give to her master upon his return, Apelles answered by taking a pencil (or brush), wet with color, and drawing a line (*linea*) on the panel, saying simply, 'This.' When her master returned, the old woman pointed out what had happened, and Protogenes, when he saw the panel, cried out instantly, 'Apelles has been here, for that is the work of no other hand'; and he took a pencil and with another color drew upon the same line, or panel (*in illa ipsa*), a still finer line, and going away gave orders to the old woman that when Apelles returned she was to show him 'that,' and tell him it was whom he sought. Apelles returned, and blushing to see himself surpassed, drew a third between or upon those two in a third color, and attained the summit of subtilty, leaving no possibility of being surpassed. When Protogenes returned a second time, he acknowledged himself vanquished, and immediately sought out Apelles." Pliny goes



on to say that this panel was handed down to posterity as a wonder.

The controversy regarding the story has been as to the translation of the word *linea*; whether it means simply a line or a sketch.

The character of Apelles shows itself in a noble light in his conduct towards Protogenes, who was not appreciated by the Rhodians. Apelles, finding that he had many pictures that he could not sell, offered to purchase them at his own price, but Protogenes fixed so low a sum that Apelles finally told him that he would give fifty talents for the whole, and allowed it to be reported at Rhodes that he intended to sell them as his own. This caused the Rhodians to see the great merit of their own painter, and they made haste to secure the pictures for themselves at the same great price that Apelles had named.

The old proverb, "Let the cobbler keep to his last," originated, it is said, with him. It was the custom of the Greek artists to expose their pictures to the public view in the front or porches of their houses. A certain cobbler ventured to find fault with the sandal on the foot of one of Apelles' figures thus exposed. When he saw this fault cor-

rected on the following day, he was bold enough to criticise the leg, when Apelles came out and indignantly said "*ne sutor supra crepidam*" (let the cobbler keep to his last).

Apelles was noted among his contemporaries for his industry, his motto being "*Nulla dies sine linea*" (no day without a line). His masterpiece was considered to be "Venus rising from the Waters." This picture was painted for the people of Cos, and was placed in the temple of Æsculapius on that island, and remained there until it was removed by Augustus, who took it in the place of one hundred talents tribute and dedicated it in the temple of Julius Cæsar at Rome.

The beautiful goddess was represented as shaking the water from her long hair, and the sparkling shower was her only veil. The picture received some injury on the voyage, and was in such a decayed state in the time of the Emperor Nero that he removed it, substituting a copy by Dorotheus; what then became of it is unknown.

*Protogenes* (about 350 B.C.) of Rhodes was the most noted of the contemporaries of Apelles, from whom he won most hearty admiration. Indeed, Apelles said that Protogenes equalled him in all

respects save in knowing when to leave off. Protogenes was a famous animal painter. It is written of him that, in a picture of a satyr reposing with a flute in his hand, he introduced a quail so exquisitely painted that it took the attention from the rest of the picture, and therefore he effaced it.

His most celebrated picture was "Jalysus and his Dog," on which he is said to have been occupied seven years. Foam was represented at the mouth of the dog, and it is said to have been accomplished by Protogenes throwing his sponge at the dog's head in a fit of ill humor, having tried over and over again in vain to produce the desired effect. This picture was preserved in a certain part of Rhodes and was the means of saving it; for Demetrius, when he besieged the city, 304 B.C., respected that part lest the picture should be destroyed with it. Afterward the "Jalysus" was taken to Rome and placed in the Temple of Peace, and finally was burned in the fire that consumed this temple.

Soon after this time great political revolutions began to convulse Greece, and the agitation of wars and politics retarded the exercise of the fine arts. Her public buildings were already filled to

overflowing with art works (if we may credit historians), and, therefore, the public demand grew less. Inferior classes of art began to arise, and new styles were developed which characterized this period of decline. Thus there were painters of genre, — of barbers' shops, cobblers' stalls, etc., — as Pyreicus and Antiphilus. Painting began also to be applied to the ordinary decoration of furniture. A debasement of taste became general, and the decline and death of Greek art was inevitable.

## ROMAN PAINTING.



ALL the fine arts were transmitted to the Romans by the Greeks, but only in a debased form.

Rome was always more distinguished for its collections of paintings than for its artists, these collections having been supplied from the rich treasures of Greece. Painting, however, in its lower or decorative form, was cultivated by the Romans as early as 300 B.C. Pliny tells us that the head of the noble family of the Fabii acquired his surname of *Pictor* from his skill in the art, and that he decorated the temple of Salus. The poet Pacuvius also was an artist. "Afterwards," says Pliny, "the art was not practised by 'polite hands' (*honestis manibus*) among the Romans, except, perhaps, in the case of Turpilius, an amateur of his own time, who executed some good pictures at Verona."

At the end of the Republic, Rome was said to be full of artists; but all or nearly all were merely

inferior portrait-painters or decorators. At length, from the common decorative character the art assumed, it was left to be practised almost wholly by slaves, and the painter ranked according to the *quantity* of the work he could produce in a day. Pliny, in the time of Vespasian, regarded painting as a perishing art, used only to minister to luxury or vanity. The remains of paintings at Pompeii and Herculaneum enable the world now to judge something of the character of the ordinary decorative work of these Roman painters.

The chief characteristic of Roman painting is its production of portraits. Before this we have no record of portrait-painters as a distinct class.

---

All ancient art, as distinguished by any especial characteristics, ceased about the close of the third century. From the third to the thirteenth century were the so-called "Dark Ages," during which time nearly all the treasures of ancient art were lost to the world. Some early Christian paintings, executed during this period, which are of a very conventional character, have been found in the Catacombs. In the latter part of the thirteenth

century began the great revival of art, in which modern Italian painting took precedence.

Writers agree that the causes for this wonderful revival are not very obvious. Probably it was due to the combination of many influences. Certain it is, that at about this time there came a series of great events which awoke new life everywhere, both in individual nations and gradually throughout the world. The supreme authority of the church was growing less; men began to think and to study for themselves. The Latin conquest of Constantinople, sent a stream of Grecian culture toward Italy and the West, which men were ready to seize upon. The discovery of gunpowder, by rendering strongholds of tyrants untenable, put an end to much warfare and plunder, and promoted peace and industry, which are foster-mothers to civilization and culture. Lastly, the invention of printing bore from one nation to another thought and knowledge, which awakened emulation.

## MODERN SCHOOLS OF PAINTING.

---

THE chief Italian schools are the *Florentine* or *Tuscan*, the *Paduan*, the *Roman* or *Umbrian*, the *Lombard*, the *Venetian*, the *Eclectic* or *Bolognese*, and the *School of the Naturalists*.

---

### FLORENTINE OR TUSCAN SCHOOL.

This is the earliest modern school that distinguished itself.

CHARACTERISTICS: Idealistic and severe; gave great attention to the drawing of the human figure, in which it excelled: drawing and composition more important than color; subjects mostly religious.

*Cimabue* (1240-1302), born in Florence, was the first painter of great fame among the moderns, although Niccola and Giunta of Pisa, also Guido of Siena, were known as artists prior to him.



Vasari gives great prominence to the name of Cimabue, who is supposed to have been a pupil of Giunta. He painted in the Byzantine style; that is, using brown tints on a gold background. His drawing is stiff and conventional, his figures emaciated, and having elongated extremities.

One of his most remarkable pictures is the colossal "Madonna and Child," still in the Rucellai chapel in the Church of Santa Maria Novella in Florence. Tradition says that this picture was carried to its place with great rejoicings and in formal procession by the people.

*Duccio di Buoninsegna* (painted between 1282-1329) of Siena was one of the most distinguished contemporaries of Cimabue, and their paintings are very similar. He painted an altar-piece that was also carried in public procession to its destination in the cathedral of Siena, where, together with several other of his works, it is still preserved. On the front of this altar-piece is painted a "Madonna with Infant Christ surrounded by Angels," and on the back a series of small pictures illustrating the life of Christ in thirty-eight scenes.

*Giotto di Bondone* (1276-1336), born in Vespignano, was the greatest master of this time, and

indeed must be ranked among the great masters of the world. He was a pupil and protégé of Cimabue. The story of their acquaintance runs thus: Giotto was a shepherd boy, and one day while tending his father's sheep, and amusing himself by drawing one of the animals on the ground, he was surprised in the act by the great master Cimabue, who, struck with astonishment by the talent of the boy, asked him to go and live with him; and Giotto, having gained the consent of his father, followed his patron to Florence with delight.

In Giotto's pictures we first see figures endowed with expression. He strove to put melancholy or gladness into his faces, and to make the posture of the figure express in some degree the story he wished to tell, and, although he often failed in his attempt, yet he sometimes succeeded, which was a great advance beyond anything before produced. Having only a slight knowledge of anatomy, he simply indicated the effect he desired; his tones of color are very pale, with slight shadings, yet so far as he went we can see that he has told the truth and told it with effect. He made a great advance in composition: heretofore the figures had been

arranged in rows, one above another; he grouped them.

The scholars and imitators of Giotto, known as "Giotteschi," were very numerous, and his works doubtless had much influence in the general art-awakening throughout Italy. His principal followers were Stephano Fiorendino, Tommaso di Stefano, called Giotto, and Taddeo Gaddi. The last of these is especially famous, and, Vasari says, excelled his master in color and light and shade.

According to Vasari, Giotto was the first of the moderns who successfully attempted portraiture. In 1840 an interesting recovery was made of some portraits painted by Giotto in the chapel of the Palazzo del Podestà in Florence. Here he had painted portraits of Danté, Brunetto Latini, Corso Donati, and others. Some years after this, during the banishment of Danté and friends, the walls on which the portraits were painted were white-washed by their political enemies. Unsuccessful attempts to recover these interesting works had often been made, but it was not until the late date of 1840 that the plaster was finally removed and the portraits discovered in a good state of preservation. One of Giotto's most noted pictures is "The

Last Judgment," in the church of Santa Maria dell' Arena, Padua.

*Orcagna* (Andrea di Cione; exact dates of life unknown; was painting probably from 1340-1375) was painter, sculptor, and architect. He is distinguished as having been one of the most noted successors of Giotto. In composition,<sup>1</sup> he advanced beyond him. He painted wonderful frescoes, whose coloring is still comparatively warm and rich. His pictures are noted for their crowded action and the degree of expression in the faces. There are quite a number of works by this artist in the Strozzi Chapel of the Santa Maria Novella, at Florence. Here on one of the walls is a representation of Paradise where, although the grouping is still stiff and characteristic of this age of art, yet the treatment of single figures, the drawing and expression of the faces, and the arrangement of the draperies show an advance on his predecessors, and even now are very pleasing.

In the Campo Santo, at Pisa, may be seen Orcagna's best works in the "Last Judgment" and the "Triumph of Death." In the latter the artist displays a rich imagination and sets forth the tran-

<sup>1</sup> See "Technical Terms used in Painting," page 200.

sitory character of all that is earthly in a very impressive manner. On the right is a company of knights and ladies sitting in luxurious ease amidst orange trees, among whose branches are hovering Cupids, while Death, in the character of a frightful old woman, comes rushing through the air with a sickle in her hand, ready to reap them down. Below, lie ghastly heaps of the dead, their souls being drawn from their mouths by devils and angels ; while to the left a group of wretched beggars stretch their hands vainly imploring to be taken. Open graves show mouldering corpses to lords and ladies passing by. In one corner an old hermit points to those about him these terrible reminders of death, while all the air above is filled with good and bad spirits contending with each other for the possession of the souls that are continually ascending — the good souls being carried away into regions of blessedness on the right, while the wicked are dropped into the open mouth of a fiery chasm. After the sense of quaintness and of repelling realism that first strikes the beholder of this picture, there comes a deep recognition of its strong and poetic power.

*Simone Memmi* (Simone di Martino, about 1276—

1344) of Siena, a contemporary, and, according to some writers, a rival of Giotto, has been immortalized by being the subject of two of Petrarch's sonnets, as well as by the pictures he left the world. Petrarch also says in one of his letters, "I have known two distinguished and excellent painters, Giotto, a citizen of Florence, whose fame among moderns is immense, and Simone of Siena." Very few of Memmi's works are now in existence. These do not show an equality of merit with Giotto. They are, however, not destitute of feeling and of a certain amount of spiritual beauty. He was the painter of the reputed heads of Petrarch and Laura in the Chapel degli Spagnuoli at Florence.

*Fra Giovanni Angelico* (Giovanni Guido, 1387-1455), sometimes called *da Fiesole*, from the place of his birth, remained true to the traditions of the art of the Middle Ages, amidst the rapid development which was taking place all about him; but he infused into the old method of expression a wonderful life and beauty from the richness of his own nature. His name holds a very high rank among the artists of his time, chiefly owing to the high religious sentiment of his works. Lübke says of him, "Never, in the whole range of pictorial

art, have the inspired fervor of Christian feeling, the angelic beauty and purity of which the soul is capable, been so gloriously interpreted as in his works." It was this that earned him the name of *Angelico*. He began all his painting with prayer, and then, believing that everything he did was the direct result of the inspiration of God, refused to make any alterations. His principal works are frescoes in the churches of Florence, and especially in the convent of San Marco, to whose brotherhood he belonged. In loveliness of sentiment and expression, they never have been surpassed even by Raphael. His most frequent themes are the lowliness and humility of soul of those who have joyfully accepted the will of God, and have consecrated themselves to his service. The truth of his sentiment and expression was so apparent that his works became in a certain degree the type of character for religious art to his own generation and to that succeeding him. His execution is elaborate, sometimes almost miniature-like in its delicacy. Quite a large number of his smaller works are in the Florentine Academy. The Cloister of San Marco at Florence has been converted into a museum for the works of this great master,

and here may be seen, among many others, what is considered his noblest work, a small altar-piece in three parts, representing the "Annunciation," the "Adoration of the Three Kings," and the "Coronation of the Blessed Virgin."

*Masaccio* (Tommaso Guidi, 1402-1428), born at San Giovanni in the Valdarno, wrought a great change in the early art of Italy, completely freeing it from its former conventionality. Sir Joshua Reynolds gives him the following high tribute of praise: "He appears to be the first who discovered the path that leads to every excellence to which the art afterwards arrived, and may, therefore, be justly considered as one of the great fathers of modern art." In Masaccio's works, real life, for the first time, becomes the serious subject. In his hands, the incident illustrated is simply a pretext for the portrayal of reality; therefore we find in his paintings the evidence of a far more careful study of individuality than in any earlier master. His drawing of the figure (tested by several nude figures introduced into his pictures) is masterly, and his draperies are more simple and natural than had been executed by any artist before him. He put such animation and



variety of expression into his figures, that it was said of him that "He painted souls as well as bodies." His most famous works are the frescoes, which he painted in the Brancacci Chapel in Santa Maria del Carmine at Florence, which influenced all the art of the succeeding century; for almost every master, including Leonardo da Vinci, Michael Angelo, and Raphael, studied and learned from them. These frescoes are the "Expulsion from Paradise"; the "Tribute Money," into which, it is said, the artist introduced his own portrait; "Peter baptizing the People," in which is the celebrated naked boy trembling with cold; the "Blind and the Lame cured by the Shadow of Peter"; the "Death of Ananias"; and "Peter and Paul restoring a Young Man to Life." Masaccio's early death prevented his completion of the paintings in this chapel, and the work was finished by Filippino Lippi.

*Antonello da Messina* (1414-1493) is chiefly noted for his introduction of oil-painting into Italy in the year 1450. Vasari's story of this is as follows: "Antonello degli Antoni, a young painter of Messina, commonly called Antonello da Messina, saw, in the possession of King

Alphonso I. of Naples, a picture of the Annunciation by John Van Eyck, and being struck with the beauty of the *impasto*,<sup>1</sup> set out immediately for Bruges in order to discover by what means it was produced. He obtained the secret from John Van Eyck, and remained several years in Flanders, until he had mastered the process; then returned to Italy, where he gathered about himself a numerous school, and spread a general knowledge of his method." This was not really the painting in oils, for this had been practised before; but it was a preparation of resin and oil, which secured the rapid drying of a picture, and thus rendered the use of this medium common. Before this, it had been necessary to expose a picture painted in oils for a long time to the sun or to other heat, in order to secure its drying, and in doing this, the wooden panel, on which it was painted, was often cracked and ruined. The pictures painted by Antonello show the influence of Flemish art upon Italian, and thus possess no very distinct character. The National Gallery in London possesses one, a "Head of Christ," in brown colors, and hard in treatment, but well drawn and

<sup>1</sup> See "Technical Terms used in Painting," page 201.

expressive. Still its chief interest is, that it is one of the first oil-paintings executed in Italy. There is also a "Crucifixion" in the Museum of Antwerp, painted by this artist.

*Benozzi Gozzoli* (1424-1496), a pupil of Fra Angelico, was much influenced by the works of Masaccio, as is shown by his paintings, although he falls far behind him in design. His pictures also show something of the tender grace of Angelico. His coloring is hard, but still rich and rather pleasing. His principal works are twenty-two large frescoes in the Campo Santo at Pisa. These comprise a series of scenes from the Old Testament, beginning with Noah and ending with Joseph. Gozzoli thronged these with spirited figures, using for backgrounds landscapes and masses of architecture, and in the abounding life of the scene, causes the beholder to almost forget the Bible incident which is portrayed.

There are, also, other frescoes of great merit in the Chapel of the Riccardi Palace in Florence. A charming panel picture by this artist, a "Madonna and Child," reminding one of Fra Angelico, is in the National Gallery, London.

*Luca Signorelli* (1441-1524) of Cortona con-

tributed much to the great epoch of art, which immediately followed the close of the fifteenth century. His works are full of unusual vigor and boldness. His drawings of the naked figure with their bold foreshortenings won the highest admiration from his great successor, Michael Angelo. His most celebrated works are the frescoes in a Chapel of the Cathedral of Orvieto, whose decoration was begun by Fra Angelico; the subjects of these are the "History of Antichrist," the "Resurrection of the Dead," "Hell and Paradise." It is very interesting to note the difference between the works of these two great artists. On the ceiling are the purely devout figures of Angelico, drawn and painted with rare delicacy, while spread over the walls are the strong, vigorous figures, boldly drawn and painted by Signorelli, which Lübke so well describes as looking like a "race of giants battling against universal destruction."

Signorelli also painted frescoes illustrating the "Life of St. Benedict" in the Convent of Monte Oliveto at Siena; and many panel pictures, showing the same grand style of work, two of the most beautiful of which are in the Museum in Berlin.

*Sandro Botticelli* (1447-1515) enlarged the field of art, hitherto limited almost wholly to scriptural scenes, by introducing ancient myths and allegories into his pictures; but, although he showed by some of his works that he was capable of expressing refined and beautiful sentiments, yet too many are devoid of taste. Venus was a favorite subject with him, yet his pictures represent the goddess coarse and destitute of grace or beauty.

There is an allegorical picture of "Calumny" in the Uffizi Gallery at Florence, which is a fine example of Botticelli's work; also another picture in the same gallery representing "Venus floating on the Sea in a Shell." He also painted three large frescoes in the Sistine Chapel of the Vatican (afterward rendered so famous by the paintings of Michael Angelo and Raphael). The subjects of these are religious; but secular and local events are interwoven with them.

*Filippino Lippi* (1460-1505), himself the son of an artist, was born in Florence. After his father's death, he became the pupil of Sandro Botticelli, his father's famous scholar. He became one of the greatest painters of his time, and was so much trusted that he was employed to finish

the frescoes left by Masaccio in the Brancacci Chapel in the Church del Carmine in Florence.

His works in this chapel are the "Restoring the Youth to Life by Peter and Paul" (begun by Masaccio), the "Crucifixion of St. Peter," "St. Peter and St. Paul before Nero," "St. Peter liberated from Prison," also the celebrated picture of "St. Paul visiting St. Peter in Prison," from which Raphael borrowed the figure of St. Paul for the cartoon<sup>1</sup> of "Paul preaching at Athens."

In all save, perhaps, the management of the draperies, these paintings are equal to those executed by Masaccio.

The National Gallery in London possesses two easel works in tempera by Filippino, a small "Adoration of the Kings," with a crowd of exquisitely painted figures, and a "Madonna and Infant Christ, with St. Jerome and St. Dominic adoring."

His last work, a "Descent from the Cross," in the Academy at Florence, was left unfinished, and was afterward completed by Perugino, the master of Raphael.

*Ghirlandajo* (Domenico Bigordi, 1449-1498) was born in Florence, and was called *Ghirlandajo*

<sup>1</sup> See "Technical Terms used in Painting," page 199.

from his father, who was a goldsmith and famous for his manufacture of garlands. He was one of the most eminent painters of his time, being noted for great refinement as well as boldness of conception, uniting, as Wornum says, "the sentiment of Fra Angelico with the manliness of Masaccio." He was especially lavish in the portrayal of rich costumes and architecture, and was fond of expressing detail. He is further noted as having been, for three years, the master of Michael Angelo.

Ghirlandajo left many famous works in Florence, both in tempera and fresco, which are still in a good state of preservation; among the most noted of which are a series representing the life of St. Francis, in the Sassetti Chapel in Santa Trinità, Florence, of which that representing the death of the saint is particularly fine; and scenes from the lives of the Virgin and John the Baptist, in the Santa Maria Novella, of which the "Meeting of Mary with Elisabeth" is especially admirable. He was also one of the painters chosen to assist in the decoration of the Sistine Chapel of the Vatican in Rome.

*Leonardo da Vinci* (1452-1519) was born at Vinci in the Val d'Arno below Florence, and is

one of the four greatest masters in painting whom the world has ever known, the other three being Michael Angelo, Raphael, and Titian. Leonardo was a pupil of Andrea Verocchio, who is more famous as a sculptor than painter. Tradition says that Verocchio was at first very proud of his young pupil; but when Leonardo painted an angel in a picture of the "Baptism of Christ" by Verocchio so superior to the other figures that it made the inferiority of Verocchio apparent to all, the master renounced painting entirely and confined himself to sculpture. This picture may now be seen in the Academy at Florence, and whether the story is true or not, it cannot be denied that there is in it an angel which is incomparably more beautiful than any other figure.

Leonardo was a universal genius, — painter, sculptor, architect, and engineer; he had a thorough knowledge of anatomy, mathematics, astronomy, and botany, and was also poet and musician, but excelled in painting. He was a great student. It is said that he always carried his sketch-book with him to note down any observations; that he invited peasants to his house and told them laughable stories, that he might gather



from their faces the very essence of comic expression ; and that he even followed criminals to execution in order to witness their torture, despair, and death, in the hope that this would minister to his art. He was the greatest master of chiaroscuro, his transparent shadows and brilliant lights being perfect ; but he was not a good colorist. Lübke says : " The peculiarities of Leonardo's work are extreme scrupulousness about the nicest details, a certain massiveness in designing and modelling ; and to this he added, as one fruit of his study of aerial perspective, a delicate blending of colors and an airy softness of outline. In expression he combines dignity and majesty with a sweetness which, especially in his female heads, takes on a character of the most attractive loveliness."

His existing works are rare, both because he left many of his pictures unfinished (owing to his continual feeling of dissatisfaction with his work), and because he did not take care in the use of pigments.<sup>1</sup>

In the year 1503 Leonardo was commissioned to paint one end of the Council Hall of the Palazzo

<sup>1</sup> The prepared paints used by artists,

Vecchio. Michael Angelo, then a young painter whose fame was just beginning, was commissioned to paint the other end. Leonardo chose as his subject "The Defeat of the Milanese by the Florentines at Anghiari." He, however, did not even finish the cartoon of this composition, it is said, through jealousy of his young rival. Michael Angelo's cartoon, well known as the "Cartoon of Pisa," represents some Pisan soldiers suddenly called to arms while bathing in the Arno; and it is remarkable for the hurry of the soldiers, the strength and muscularity of their forms, and the many attitudes in which it portrays the human figure. Leonardo's composition represents a battle in which horse and foot soldiers are wildly engaged. The only portion preserved for us (in a drawing made by Rubens) is a group of horsemen contending for a standard. Michael Angelo's was regarded as the superior work. Neither picture was painted, and both cartoons have been lost or destroyed, and are known now only by engravings. Benvenuto Cellini terms these two cartoons "the school of the world." It is true that from this period the development of physical qualities became much more a characteristic of the Florentine School.

Leonardo da Vinci's masterpiece is the very famous "Lord's Supper," painted on the wall of the monks' refectory in the convent of the Madonna della Grazia at Milan, with which every one is familiar through engravings and photographs. This picture was the greatest that had hitherto appeared. It now shows but little of its former beauty. Leonardo, with his usual recklessness, persisted in painting it in oils, though the surface was plaster and the situation damp; therefore the colors began to fade almost as soon as the picture was completed, and now some portions of it are crumbled into ruins. His best portrait, and that a very famous one, is "Mona Lisa," also called "La Joconde," the wife of his Florentine friend Giocondo, on which he worked four years and then regarded it as unfinished. It is now in the Louvre, Paris, where is also another charming and noted portrait by Leonardo, called "La Belle Ferronière."

*Fra Bartolommeo* (Baccio della Porta, 1469-1517) born at Savignano, near Florence, was a monk in the convent of San Marco, the same to which Fra Angelico belonged. He painted in a manner somewhat similar to that of Da Vinci, also in some

respects like Raphael, with both of which artists he was contemporary. His peculiar sphere was devotional painting, and in it he was a master. The composition of his pictures and the grouping of his figures are magnificent. By some writers he has been termed the true master of Raphael, so much better did that great master paint after his intimacy with Bartolommeo. He is said to have been the first artist who used a lay-figure.<sup>1</sup> He had already won much fame by his art under his real name of Baccio, when the great shock caused by the burning at the stake of his friend Savonarola, caused him to renounce his art, and enter the convent under the name of Fra Bartolommeo.

A curious episode in the history of art occurred in connection with Savonarola. Among other strange acts of this fanatic was that of deprecating all representations of the undraped human figure either in sculpture or painting, and indeed any female representation whatever. During the celebration of the carnival in 1497, instead of the usual bonfire in the market-place, Savonarola had a large scaffolding prepared, upon which he piled many of the most excellent works of Florentine

<sup>1</sup> See "Technical Terms used in Painting," page 201.

artists, paintings and sculptures, and they all were consumed amidst public rejoicing. He repeated the exhibition the following year on a much larger scale. Fra Bartolommeo, and several other artists of rank, were induced to contribute their own precious works to the common destruction. Soon after this Savonarola was executed.

After six years of utter seclusion and abandonment of painting, Bartolommeo, at the urgent entreaty of his friends, returned to his art. About this time Raphael visited Florence, became much attached to Bartolommeo, learned from him his method of coloring, and in return gave him instruction in perspective. Both artists seem to have profited by their intimacy.

Fra Bartolommeo's colossal figure of "St. Mark," in the Pitti Palace at Florence, ranks as one of the finest productions of Italian painting. This was painted expressly to refute the accusation made against him that he was unable to paint large figures. In the same gallery is a "Descent from the Cross," of wonderful power, the body of the dead Saviour being holden in the arms of the lamenting John, Mary bowing over it, utterly weighed down by her affliction, and Mary Magdalene clasping the

feet, while giving free vent to her tearful grief. Every figure is full of the deepest expression of feeling.

A large number of Bartolommeo's paintings are in the Italian galleries ; outside of Italy his works are rarely met with.

*Mariotto Albertinelli* (1465-1520) is the most distinguished of Bartolommeo's pupils, and was an intimate friend of his master. They painted several pictures together, and when Bartolommeo retired to the convent, Albertinelli finished the pictures that were left incomplete.

His finest work is the "Temptation" in the Uffizi Gallery, which is remarkable for its beautiful, almost poetic, composition and the easy flow of its draperies. In this is the "Meeting of Mary with Elisabeth," that has been reproduced so often.

*Michael Angelo Buonarotti* (1475-1564), born at Castel' Caprese, near Arezzo, in Tuscany, is the second of the great quartet of world-masters ; and is distinguished as poet, painter, sculptor, and architect. In his boyhood he was bound for three years to Ghirlandajo, and contrary to the usual practice, that master paid an annual sum for the boy's assistance, instead of charging for his instruc-

tion, from which we can judge of his early ability and his worth to his instructor. Michael Angelo also became a diligent student of Masaccio's great frescoes in the Brancacci Chapel, and at the same time studied industriously the remains of ancient art. He soon distinguished himself from the other pupils of Ghirlandajo, and attracted the notice of that great patron of art, Lorenzo de' Medici, who gave him a room in his own palace and commissioned him to execute several pieces of sculpture for him.

Until 1503 Michael Angelo is known (with the exception of a few small pictures) exclusively as a sculptor, but in this year he received the commission to enter the lists as a painter with Leonardo da Vinci (see account given under "Da Vinci," page 46). The cartoon, made at this time, gave him so much fame, that, a few years after, he was summoned by the order of Julius II. to execute the grand series of frescoes on the vaulted ceiling of the Sistine Chapel of the Vatican at Rome.

Even then he was so diffident of his own powers as a painter, that he sent for some of his old Florentine companions to paint the frescoes from his cartoons. Not being satisfied with their work,

however, he destroyed it all, and painted the whole with his own hand.

This ceiling is the most complete expression of the power of the great master, and is yet a wonder and a delight to all artists. The subjects are the "Creation of the World," the "Creation of Man," his "Fall" and "Expulsion from Paradise," and the "Deluge."

Michael Angelo's power and delight lay in the mastery of form, and here was full opportunity for him to display his power. No artist has equalled him in the grandeur and dignity with which he has invested the human figure. His knowledge of anatomy and skill of foreshortening are shown in these works to be almost perfect. Indeed, it seems as if, proud of his superiority, in this respect, over other artists, he has taken too much pains to show it, and so we see in many of his figures an exaggerated muscular development. It is this that led Fuseli to write of him "his women are female men and his children diminutive giants." He regarded coloring as of secondary importance; seldom, if ever, painted in oils, and declared that all easel-work was fit only for women and idle men.

Aside from this series of frescoes, the greatest



picture painted by Michael Angelo is the "Last Judgment," on one of the walls of this same chapel. This he began when he was sixty years of age, and he was eight years in painting it. He chose as its subject the moment in which the awful sentence, "Depart from me ye cursed," etc., is being pronounced; and the whole picture is filled with the wildest movement of figures and the most thrilling and appalling portrayal of feeling.

*Andrea del Sarto* (Andrea, Vannucchi, 1488–1530), called *Del Sarto* from the trade of his father who was a tailor, was born in Florence. He was a diligent student of Michael Angelo's great cartoon of Pisa, and through this acquired some of the peculiar characteristics of that great master's style of design; but with Del Sarto, the subject always takes precedence of the forms of art.

He is noted especially for the wonderful coloring of his paintings. To a good composition, a fine and sometimes a grand treatment of his single figures, and a simple dignity of drapery he added what Lübke styles an "incomparable blending of colors, delicate flesh-tints, and golden chiaroscuro."

Like Fra Angelico and Fra Bartolommeo, he restricted himself to the painting of religious

pictures; but unlike them, he did not regard his subjects from a religious point of view, but from that of physical grace and beauty.

Although Del Sarto's life was comparatively short, he gave to the world several large frescoes and many panel-pictures. His finest fresco is in the church Santa Annunziata in Florence,—the celebrated "Madonna del Sacco" (so-called from the sack on which Joseph is reposing). In the Pitti Gallery are quite a number of "Madonnas" and "Holy Families." In the Louvre, Paris, is the charming "Charity," with two children on her lap and a third sleeping at her feet.

*Daniele da Volterra* (Daniele Ricciarelli, 1490<sup>4</sup>–1566) was born at Volterra, and is noted as one of the greatest of Michael Angelo's followers. His fresco of the "Taking down from the Cross," in the church of the Trinità de Monti, is reckoned among the finest pictures in the world, being classed with the "Transfiguration" by Raphael, and the "Communion of St. Jerome" by Domenichino. This picture has often been engraved. It was transferred from the wall to canvas in the year 1811, being the first fresco that was so transferred.

## PADUAN SCHOOL.



CHARACTERISTICS: A severe study of form from the antique ; scientific practice of perspective ; a mythological tendency in subjects ; good color and expression.

Founded by Francesco Squarcione.

*Francesco Squarcione* (1394-1474) of Padua is more noted as a teacher than as an artist. He had one of the largest schools known in the history of art, having had, it is said, one hundred and thirty-seven scholars, and was called "the father of painting." His scholars were proud of him, and used often to add to their signatures, "the pupil of Squarcione" (*discipulus Squarcioni*).

Through these many pupils Squarcione must have had a wide influence throughout Italy. This school arose from a study of ancient bas-relief. Squarcione travelled over many parts of Greece, and all over Italy for the express purpose of making drawings from the most valuable pieces of ancient

art. His house was one of the chief attractions of Padua; and his museum of drawings and casts from the remains of ancient sculpture was the largest and most celebrated of its time.

But one known picture by this artist remains at Padua. This represents "San Girolamo and other saints," and is conspicuous for good color, expression, and accurate perspective.

*Andrea Mantegna* (1430-1506), born in the neighborhood of Padua, is the greatest name in this school. His story somewhat resembles that of Giotto. According to Vasari he was a shepherd boy; but having very early in life shown great aptitude for drawing, he attracted the notice of the master, Squarcione, who received him as a pupil. True to the characteristics of his master's school, Mantegna's style of design is so closely drawn from the antique that his compositions have somewhat the character of colored pieces of sculpture in low relief. Still, they possess such a lively sense of the dramatic that they are full of action; the coloring is clear and cool; the backgrounds filled with masses of architecture, all in accurate perspective.

One of Mantegna's most important works is a

series of nine pictures representing the "Triumph of Cæsar," originally painted for the hall of a palace at Mantua, now a costly treasure of Hampton Court, in England, having been purchased by Charles I. These pictures are painted in tempera on paper stretched over canvas.

The frescoes with which Mantegna adorned the ducal palace at Mantua are remarkable as being the oldest example of ceiling-painting intended to deceive the eye, after the manner of the old Greek masters. This ceiling seems to open in the centre, and the beholder seems to gaze through a circular balustrade upon the blue sky. On the upper ledge of the balustrade a peacock is strutting in the sunshine; lovely heads of women and children, the latter full of fun and roguery, are looking across to each other. All this is drawn in most accurate perspective.

Mantegna takes a high rank among the first Italian engravers on copper.

*Melozzo da Forli* (1433-1494), born at Forli, another artist of this school, although evidently influenced greatly by the teaching of Squarcione, painted pictures that possess many of the lovely and tender qualities of Leonardo da Vinci.

In the Quirinal Palace at Rome is a picture by him containing a figure of Christ hovering in the air surrounded by angels, which shows fine drawing, a bold application of perspective, and delicate and beautiful coloring.

Other noted names belonging to this school are *Francesco Bonsignori* of Verona (1455-1519) and *Lorenzo Leonbruno* of Mantua (1489-1537).

## ROMAN OR UMBRIAN SCHOOL.



CHARACTERISTICS: Sentiment, expression, and moral teaching, with simplicity and devoutness of work; brilliancy of color; and a deep sense of spiritual beauty. Founded by Perugino.

*Perugino* (Pietro Vanucci, 1446–1524), born at Città della Pieva, a little town in Umbria, was called *Perugino*, because he at maturity settled in Perugia, established an academy, and there won his fame. Much of the excellence of his work is due to study of the Florentine masters. He showed a charming taste for color in his early tempera pictures, and when he adopted the new method of oil-painting he added a force and effect before unknown in the schools of Rome and Florence; but his taste in form and design<sup>1</sup> was generally mean and little, and his draperies are stiff and formal. His figures, however, often show a grace of motion and attitude, and a fine simplic-

<sup>1</sup> See "Technical Terms used in Painting," page 200.

ity of expression. A deep religious enthusiasm pervades all his works, and few artists have equalled him in portraying devotion, resignation, or rapture. He fell into the habit of repeating himself, however, so that a painful mechanism is often seen in his pictures. He was for seven years the teacher of Raphael. It is said that no pupils ever imitated their master so closely as did those of Perugino. Raphael, before his visit to Florence and acquaintance with Fra Bartolommeo, painted completely in his style.

A curious story is told by Vasari regarding Perugino and Michael Angelo. Perugino evidently outlived the art of his own time. When he saw the rival cartoons of Leonardo da Vinci and Michael Angelo at Florence, he set himself against them, and unreservedly expressed his disapproval of the new style of design in the presence of Michael Angelo himself, who so far from respecting the prejudices of the older artist, called him a "*dunce in art*" (*gaffo nell' arte*). Perugino took him before a magistrate for the affront; but the dispute ended, says the historian, with little credit to the complainant.

There are several good examples of Perugino's



painting in existence. An important one, a "Descent from the Cross," is in the Pitti Palace at Florence; a "Madonna enthroned with Four Saints," is in the Vatican Gallery. In the National Gallery in London is a lovely altar-piece of the "Madonna adoring the Child." On the wings of this picture are the figures of the archangels Michael and Raphael, whose wonderful beauty has been thought by some critics to indicate the assistance of the youthful Raphael.

*Piero della Francesca* (1420-1509), born at Borgo San Sepolcro, is very distinguished among the early Umbrian painters. In his work are united a delicate delineation of form and a rare knowledge of scientific foreshortening with a wonderfully tender and almost transparent coloring. His pictures are characterized by the extreme purity of feeling and devout sense of beauty found only in Umbrian art. He was one of the artists invited to Rome by Pope Nicholas V., whose works in the Vatican were destroyed to make room for the frescoes of Raphael.

Francesca's principal works are frescoes, illustrating the miraculous legend of the Holy Cross, in the choir of St. Francesco at Arezzo. There

is also a fine altar-piece, representing the "Baptism of Christ," now in the National Gallery in London; the figures possessing an exquisite beauty, and bathed in golden light, are painted against an effective landscape.

*Francia* (Francesco Raibolini, 1450-1517) was born at Bologna, and working as a goldsmith in his youth, did not take up painting until comparatively late in life; yet he won equal rank with Perugino, by whose works he was much influenced; he gained much, also, by study of the works of the Lombard and Venetian schools.

His pictures are full of deep religious feeling, expressed with much tenderness which appeals strongly to the human heart. The figures possess the same quietness as those of Perugino, and are finished with much exactness of detail; but one feels that they are more alive; however, there is still much in them that suggests the appearance of people standing or sitting for their portraits. He was an excellent portrait-painter, and his figures, individually, are almost always admirable. There is a tradition, told by Vasari, that Francia died from the shock produced by seeing Raphael's wonderful "St. Cecilia," as he realized how far below that consummate artist he was.

Raphael had consigned to Francia the picture of "St. Cecilia," designed for the church of San Giovanni in Monte at Bologna, requesting him to repair any damage that might have happened, and to superintend the placing of it in the church. Francia placed the picture, and shortly afterwards died; at least such is the story, and his death was attributed to disappointment and dejection at discovering his inferiority.

Many of Francia's works are still in Bologna; among them his earliest known picture, a "Madonna surrounded by Six Saints"; also a series of frescoes, illustrating the life of St. Cecilia, which are very fine.

In the Munich Gallery is the famous "Madonna in a Thicket of Roses, adoring the Infant Jesus." The head of a meditative youth in the Louvre, long ascribed to Raphael, is now attributed by most critics to Francia.

*Pinturicchio* (Bernardino di Betto, 1454-1513), a pupil of Perugino, was born at Perugia. *Pinturicchio*, the name by which he is known, is a corruption of *Pentorichio*, "the little painter." He was more inclined to historical subjects than Perugino, whose general style of painting he

followed. His composition is good, color delicate and somewhat cooler than that of Perugino, and the feeling throughout his pictures is not so deep as that of his master. He was an intelligent and original observer of nature, many of his incidents, in both subject and treatment, bordering on naturalism. He also had a great taste for landscape, and was a famous decorator. The vault of the choir of Santa Maria del Popolo, at Rome, decorated by Pinturicchio, is, perhaps, the most magnificent pictorial decoration that had been, at that time, produced in Rome.

Among his finest works are the decorations of the library of the Cathedral of Siena, which are in fresco,—the subject being incidents from the life of Pope Pius II. These consist of ten large paintings, in which work, it is said, that Pinturicchio employed Raphael (then a mere youth) as one of his assistants.

*Raphael Santi* (1483–1520) was born in Urbino, and is third and greatest in the quartet of acknowledged world-masters of painting. His first instructor was his father, Giovanni Santi, who was a fairly good painter, though far inferior to Perugino. After his father's death, which took place when

Raphael was about twelve years of age, he was placed by his uncles under the instruction of Perugino, where he remained until 1504. In that year he visited Florence, and there cultivated the acquaintance of contemporary Florentine masters, and formed that intimacy with Fra Bartolommeo that was so beneficial to both artists. In 1508 he settled in Rome, having been invited thither by the art-loving Julius II., and lived and painted there until his death, at the early age of thirty-seven years.

In studying, even in the slightest degree, the life and work of Raphael, we cannot lose sight of the man as he was, of his high moral and intellectual character. He seems to have been from his childhood a seeker of that which is highest. All the individual traits of intellectual and moral life appear to have been admirably balanced in him. Although he may well be called an "apostle of beauty," yet the beauty he portrays seldom approaches the sensuous; it is a noble, intellectual, moral, and spiritual beauty, which must have had its counterpart in the soul of the artist.

From those great masters whose works were all about him, he assimilated that which was best, and

thus formed a style peculiar to himself. Whether in grand historical compositions, in lofty ideal conceptions, in the treatment of religious subjects, or in the highest type of portraiture, he was always the great master.

We often hear the art of Raphael compared with that of Michael Angelo, but there can be no true comparison between them, because they are essentially opposed one to the other. In Michael Angelo's works, the intellect dominates ; in Raphael's, the affections.

Raphael devoted himself entirely to painting, and gave to the world the loveliest Madonnas and child-Christ's, the most exquisite saints, and some of the finest portraits ever known. Wornum says : "He has scarcely been approached in invention, composition, and expression, is unrivalled for moral force, is unsurpassed for fidelity in portraiture, and in sublimity and grandeur is inferior only to Michael Angelò."

In all of his work the treatment is subordinate to the conception, for he was often careless in execution. Color was to him always a means, never the end, as with some artists.

No other artist has ever approached him in the

number of noble pictures painted in so few years of time. Nothing was slighted. In all, it seems as if the great artist was ever struggling to reach his high ideal—and that, perfection of beauty.

Raphael lost his life, probably, owing to the overwhelming amount of his work. So subtle and so delicate an organization as his must have been sadly harassed and exhausted by incessant application. It is thought that he made an extraordinary effort in his last picture, "The Transfiguration," owing to the rivalry of Sebastian del Piombo, whom Michael Angelo has the credit of having pitted against Raphael as an oil-painter. He died of fever on his thirty-seventh birthday, his greatest picture being left unfinished.

Among his best-known works are the "Cartoons," which are now in the South Kensington Museum in London. These are colored drawings upon paper, representing scenes in the history of the Apostles, made for designs to be woven into tapestries intended to cover the walls of the Sistine Chapel of the Vatican in Rome. There were ten originally, but three have been lost. The tapestries are at present in the Vatican in a gallery expressly devoted to them.

Among his oil-pictures some of the most noted are: the "St. Cecilia," in the Pinakothek at Bologna, where the saint, a being of great beauty, is represented standing with various musical instruments at her feet, surrounded by Paul, John, Peter, and Mary Magdalene, and listening with a rapt expression to an angelic choir, while she suffers the organ in her hand to fall unnoticed; the "Madonna di Foligno," in the Vatican Gallery, where the Madonna is represented as floating on the clouds, while beneath, St. Francis and John the Baptist are adoring her, and St. Jerome is commending the kneeling donor of the picture to the heavenly group; and, above all Madonnas, the world-renowned "Sistine Madonna," painted for the church of San Sisto in Piacenza, and now in the Dresden Gallery, its most prized possession, where it stands in a gallery formed for it alone. In this picture the Madonna is borne upon clouds, the child enthroned in her *motherly* arms, against a background of angel faces; Pope Sixtus is reverently kneeling and looking upward, while opposite him stands the graceful figure of St. Barbara, with bowed head and downcast eyes; below all are the two angel-boys, so well known through reproduction.



Of Raphael's portraits, perhaps the most noted are that of "Pope Julius II." in the Pitti Gallery, Florence, and "La Fornarina" in the Barberini Palace, Rome.

Last and greatest of all his oil-pictures is the "Transfiguration" (left unfinished), which is the most precious jewel of the Vatican collection. In the upper part of this picture is the glorious form of Christ, with Moses on one side and Elias on the other, floating in mid-air and shining with celestial brightness, while just below are the three bewildered disciples, Peter, James, and John. In the lower half of the picture is the father who, accompanied by friends, has brought his poor boy, tormented by devils, to the disciples, that he may be cured. The contrast is wonderful between the two parts of the picture, and yet they are bound together by the thought that must have inspired Raphael thus to join them,—that the blessed Divine Christ can bring comfort and help into the greatest troubles, pains, and woes of earthly life.

Of his frescoes, there is a noble series in "Raphael's Stanze" in the Vatican which contains representations of "Theology," "Poetry," "Philosophy,"

and "Jurisprudence," "The School of Athens," "The Parnassus," etc.; also several in the corridors and galleries by which the Stanze<sup>1</sup> is approached.

*Lo Spagna* (Giovanni di Pietro, living from 1507-1530) was among the best of Perugino's pupils after Raphael. Few circumstances of his life are known. His first paintings were in close imitation of Perugino, but later he endeavored to follow the style of Raphael. Some of the works now proved to be *Lo Spagna's* have been considered for many years to be among the youthful efforts of Raphael. There is in them the same spiritual elevation and delicacy of beauty. Unfortunately, many of his frescoes are in a bad state of preservation.

The "Madonna Enthroned," in the Chapel of San Stefano in the Church of San Francesco, at Assisi, is considered *Lo Spagna's* masterpiece. There is also in the Museum at Berlin an "Adoration of the Magi," which, from the Raphael-esque beauty of its figures, was for many years attributed to the great master.

<sup>1</sup> (Stăn'-zâ.) A suite of rooms.

*Fulio Romano* (Giulio Pippi, 1492-1546), born at Rome, was the most eminent of Raphael's scholars, and his ablest assistant. He is distinguished especially for his design, but in no other respect did he approach Raphael; for his paintings want sentiment, and sometimes are heavy and dull in coloring.

The latter defect has been accounted for, by some writers, from the fact that he was much employed by Raphael, in the dead-coloring<sup>1</sup> of his pictures. After Raphael's death, he fell into careless extravagance of work, and Lübke says, that by the license he permitted himself, he contributed more than any other artist of his time to the desecration of art.

One of Romano's most celebrated oil-pictures is a "Holy Family" in the gallery at Dresden. The Virgin is represented bathing the holy Child, who is standing in a large metal basin, while the little John the Baptist is playfully pouring water over him; Elisabeth is standing on one side holding a towel, and Joseph is looking on, at the opposite side.

<sup>1</sup> See "Technical Terms used in Painting," page 200.

His best work in fresco-painting may be seen in the Ducal Palace in Mantua, which illustrates scenes from the story of Diana and from the Trojan War. He also distinguished himself as an architect and ornamental decorator at Mantua, and, through his numerous scholars, established there an important school of painting.

## LOMBARD SCHOOL.



CHARACTERISTICS: Perfect treatment of light and shade; color important; full of sentiment and expression, but without the moral teaching or the spirituality of the Roman school.

Founded by Leonardo da Vinci.

*Bernardino Luini* (about 1460-1530), born at Luino on the Lago Maggiore, was the greatest of the pupils of Leonardo da Vinci. He was one of the ablest of the old Italian fresco-painters,—his frescoes being executed with more freedom than his oil-pictures. His coloring is warm and transparent, the lights of his draperies being merely glazed<sup>1</sup> with color, mixed with a little white, while the shadows are the pure colors laid on thickly, the outlines being often strongly indicated by a dark, warm color.

His best oil-pictures are finished with great elaboration, beautifully colored, and forcibly shaded,

<sup>1</sup> See "Technical Terms used in Painting," page 200.

yet they lack the fullness of tone and the dignity of character of the works of his master. Yet many of Luini's pictures have often passed for those of Da Vinci.

Among the finest frecoes by this artist are those in the church at Saronno, representing the life of the Madonna. A most beautiful oil-painting is "Vanity and Modesty" in the Sciarra Gallery, Rome, until recently attributed to Da Vinci; also "Herodias with the Head of St. John the Baptist" in the Uffizi Gallery, Florence. Many fine works, also, are preserved at Milan.

*Il Soddoma* (Giovantonio Bazzi, about 1477-1549) was born in Vercelli, and came early under the influence of Leonardo; later, he learned much from the Florentine school, and studied for a long time the works of Raphael. He was an artist of ability, who endowed his pictures with a strong feeling of action. His color is very soft and beautiful, and his composition and expression good. He was, however, unequal in his work. Lanzi pays him the very doubtful compliment, that, "though unwilling to paint well, he did not know how to paint badly." He was called to Rome by Pope Julius II. to paint frescoes in the

apartments of the Vatican, but of these, little now remains. His works are rare in galleries.

In the Villa Farnesina, at Rome, there are two beautiful frescoes painted by Il Sodoma,—the “Marriage of Alexander with Roxana” and the “Wife of Darius entreating Pity of the Victorious Alexander.”

His most finished works are in Siena, where are the frescoes executed in the Oratory of St. Bernardino, also in a chapel of St. Domenico, where he represented the “Ecstasy of St. Catherine” with very much feeling.

*Gaudenzio Ferrari* (1484–1549), born in Valdugia, was a pupil of Luini. Lomazzo, a writer on art and a contemporary with Ferrari, calls him one of the seven pictorial wonders of the modern world; but modern criticism has awarded him a far lower place. Wornum says, that although correct in design, laborious and careful in execution, and brilliant in coloring, he was deficient in that special excellence of the Lombard school, *tone*,<sup>1</sup> and in the essential quality of all best work, *harmony*. He used very positive and crude colors, which are wholly untrue to nature. Lübke speaks highly of his work.

<sup>1</sup> See “Technical Terms used in Painting,” page 202.

Ferrari devoted himself mostly to the painting of large frescoes, several of which are in the various churches of Vercelli. Some excellent ones are in the Minorite Church of Varallo in Piedmont, portraying the life of Christ. One of his best easel-pictures is a "Lamentation over the Dead Christ," in the Turin Gallery.

*Correggio* (Antonio Allegri, 1493-1534) was born at Correggio. Little is known of his early life. He is supposed to have been the pupil of one Tonino Bartolotto of Correggio, but probably acquired much from the works of Leonardo da Vinci, as his earlier pictures resemble those of this master. Correggio's chief power lies in the general beauty and softness of effect, seen in his paintings, as well as in the masterly treatment of light and shade. His shadows are wonderfully transparent, so that one seems really to look through them and to see the texture of the flesh. In grace of motion and softness of outline, he surpassed all rivals, including Raphael, and this quality (luscious refinement, Mr. Ruskin calls it) has caused his best paintings to be as prized and costly as the easel-pictures of Raphael. In one respect, however, he fell far below that great



master; all his thoughts seem to have been given to the picturing of human beauty, while Raphael strove to picture a divine beauty, speaking through the human. To Correggio's honor, be it said, however, that though his Madonnas and angels, as well as his heathen goddesses, are portrayed with a human beauty, which seems to be their all, yet it is a sweet and innocent beauty, and never partakes, in the slightest degree, of coarseness. It is said, that when Titian first saw the works of this artist, he exclaimed, "Were I not Titian, I would wish to be Correggio."

Though the style of Correggio had much influence upon the art of Lombardy, and indeed of all northern Italy, yet he does not seem to have had any very distinguished scholars. They all fell into a disagreeable mannerism, striving to paint like their master, without being enkindled by his genius.

Correggio left some fine frescoes in Parma, but his most important and beautiful works are easel-pictures. Among these is the celebrated "Nativity" or "Nottè" (night) in the Dresden Gallery. Here the Divine Babe, lying in the manger, is receiving the adoration of the shepherds and

angels. All the light in the picture proceeds from the Child; it bathes with wonderful radiance the face of the happy, beautiful mother, who is bending over her babe, and dazzles the eyes of the wondering shepherds.

In the same gallery is the well-known "Reclining Magdalen reading"; the Magdalen, lying at the mouth of a cave, reading from a book that lies open before her. In the Louvre are the famous "Marriage of St. Catherine" and "Jupiter and Antiope."

There are, also, a long list of paintings by Correggio, that picture scenes from ancient mythology, and it is easily seen that there is more harmony between these and the artist's style than is the case with religious subjects.

In the National Gallery, London, is the "Education of Cupid by Venus and Mercury" and "Ecce Homo"; in the Belvedere at Vienna the "Ganymede borne through the Air by an Eagle," while there are many others in the Berlin Museum.

*Parmigiano* (Francesco Maria Mazzuola, 1504-1540), born in Parma, and named from his birth-place, as are so many Italian masters, is a distinguished name in this school. Although his

religious pictures and frescoes are inferior to those of the greatest masters, yet they are great enough to have gained the praise of critics. His work is at its best where he was able to follow nature. He imitated Correggio very closely, too closely, indeed; for in Parmigiano's work the peculiarities of Correggio became at times so exaggerated and prominent as to become real defects. The foreshortening and softly graded roundness of form, which are only accessories with Correggio, seem too much to be paramount ends with Parmigiano. He was quite a successful imitator of the grand style of design seen in Michael Angelo's works; but when he endeavored to combine the forms of that great master with his own peculiarities of manner, it became impossible, on account of the long necks and limbs that he always gave his figures.

In the Pitti Palace, Florence, is a "Madonna" called "Madonna del Collo Longo" (with long neck).

In the National Gallery in London is a large picture of the "Vision of St. Jerome"; not one of his best, however, for the panel is too narrow to admit of giving due proportion to the figures of the two saints. The Madonna and Child are grand figures.

The story is told that Parmigiano was in the act of giving the last touches to this picture in Rome, when the city was stormed by the soldiers of Bourbon, and the young painter was so absorbed by his work that the first intimation he had of the event was the rushing of some soldiers into his studio, while exploring houses for plunder; but luckily, it happened that the captain of the band was a lover of the art, and compelled his men to respect both painter and picture, contenting himself with the present of some sketches. One very celebrated picture is a "St. Margaret" in the Academy of Bologna. When Guido was asked which he preferred, this picture or the "St. Cecilia" of Raphael, he exclaimed, "That, the St. Margaret of Parmigiano!" In the choir of Santa Maria della Steccata in Parma is the celebrated figure of "Moses breaking the Tables of the Law." Of this figure Sir Joshua Reynolds says: "We are at a loss which to admire most, the correctness of the drawing or the grandeur of the conception." Parmigiano began these frescoes, but never completed the work; he was imprisoned because of his breach of contract, and died soon after.

## VENETIAN SCHOOL.



CHARACTERISTICS: Richness and brilliancy of coloring the end sought; sentiment and moral force inferior; landscape painting a prominent feature.

Founded by Giovanni Bellini.

*Giovanni Bellini* (1426–1516), born in Venice, was the founder of the Venetian school. Kügler says, "The brightest glories of Venetian art rose from his atelier." His subjects are mostly religious, and oftentimes have backgrounds of landscape, for which he seems to have had great love. His figures possess dignity and serenity, and are painted with rich and lustrous color. Great attention is paid to the detail of costume, even to its elaboration. His best works are painted in oil. It was during the lifetime of Bellini that Antonello da Messina introduced the improved style of oil-painting into Italy. There is an old story told by Ridolfi, that Bellini discovered the secret by dis-

guising himself as a Venetian cavalier, sitting to Antonello for his portrait, and then watching his process of work. He was the teacher of Titian.

One of Giovanni Bellini's finest pictures is a "St. Jerome" in a side-chapel of St. Giovanni Crisostomo at Venice. St. Jerome is represented sitting with a book, surrounded by a superb rocky landscape ; in the foreground stand St. Augustine, to the right, and St. Christopher bearing the Christ-child, to the left. This picture was painted in the artist's eighty-seventh year.

Another picture of great merit is the "Supper at Emmaus" in San Salvatore, Venice.

*Gentile Bellini* (1421-1507), born in Venice, painted at the same time with his brother Giovanni, but possessed less power. His existing works are rare. There are, however, several large pictures representing Venetian history that are in the Academy at Venice. Lübke says that in the treatment of these pictures, even though they deal with sacred subjects, as a religious procession, a miracle, etc., the first dawn of something like genre painting, which was then unknown to Italian art, may be seen.

There is a fine picture of a similar character in the Louvre, the "Reception of a Venetian Ambassador at Constantinople," in which the artist has introduced his own portrait. Here, also, is an interesting portrait or double portrait of the two heads of Gentile and Giovanni Bellini, painted by the former.

*Carlo Crivelli* (— about 1500), born in Venice, was an artist of strong individuality, and perhaps the best of the Venetian tempera painters. His pictures are hard but are full of vigor, have much force of expression, often a lustrous color, and are always very carefully executed; yet they are almost always destitute of beauty. He often introduced into them embossed ornaments and festoons of flowers, together with the gold backgrounds of the early Paduan masters. His method of painting was a delicate hatching.<sup>1</sup>

The best works of Crivelli are in the Brera Gallery, Milan; here is a "Christ on the Cross, mourned by Mary and John," of the early date of 1482, which is harsh in outline, and shows that it was beyond the power of the artist to portray the expression of bitter anguish; also an "Enthroned

<sup>1</sup> See "Technical Terms used in Painting," page 201.

Madonna," surrounded by festoons of fruit, with splendid coloring and much depth of feeling.

In the National Gallery in London is a picture in tempera, that well illustrates this artist's method of painting, the "Madonna della Rondine." Wornum says that the St. Sebastian in this picture conveys a magnificent idea of the Italian gentleman of the fifteenth century.

*Giorgione* (Giorgio Barbarelli, 1477-1511), born in the neighborhood of Castelfranco, was the first painter who seemed to give up the sentiment of art for its exclusive sensuous development. The motive in all his works appears to have been beauty of form, color, and effect. Only the brevity of his life prevented him from becoming an established rival of Titian, who was his fellow-pupil in the atelier of Giovanni Bellini, and who doubtless owed much to the brilliant example of Giorgione. He was the first artist in whose works landscape became prominent and of worth, on account of its being treated with a genuine poetic feeling. He was a great master of portrait, and his representation of single figures is sometimes superb. His color possesses the glowing intensity which is so characteristic of the Venetian school.



The work of Giorgione and that of Titian bear a close resemblance to each other—indeed, at this day it is impossible for connoisseurs to decide to which of the two certain pictures belong.

Giorgione was the first artist to imitate the textures of draperies. He painted from the stuffs themselves, and imitated as nearly as possible their various materials. Before his time these were represented as differing only in color or pattern.

He executed several historical pictures and some large frescoes. In the church of his native place, Castelfranco, is an altar-piece representing the "Enthroned Madonna worshipped by Saints," and in the Monte di Pieta at Treviso there is a "Dead Christ supported on the Edge of the Tomb by Angels," which is full of expression and fine in drawing and color. One of his most characteristic paintings, however, is the "Concert" in the Pitti Gallery at Florence. In this a priest is playing upon the harpsichord; at one side is a youth with flowing hair wearing a hat with feathers, and on the other an older priest with hand on the musician's shoulder, towards whom the latter has turned his face as if to speak.

The picture seems so much to have been painted

from life that a second picture of the same subject in the Doria Palace in Rome has been called the "Portraits of Luther, Melancthon, and Katharine of Bora."

*Titian* (Titiano Vecellio, 1477-1576), born in Capo del Cadore, is the fourth name in the so-called quartet of world-masters in painting. He studied with both the Bellini brothers, though but a short time with Gentile. He is the greatest of Venetian masters. Kùgler says that in the multifariousness of his powers Titian takes precedence of all other painters of his school. His life was long and in it he seems to have enriched every form of his art.

The art of Venice, however, is not that of Florence, and we do not find the greatness of Titian reaching such sublime heights as that of Michael Angelo and Raphael or even Leonardo da Vinci. It is in *color* that Titian stands pre-eminent. Whatever he painted, whether figure, drapery, or landscape, the color is impressive by its magnificence. There is a tradition that, "while other painters made their first essays in art with charcoal, the boy Titian, who grew to be so glorious a colorist, made his earliest efforts in painting with the juice of flowers."

Titian is the world's greatest portrait painter: he excelled especially in painting women and children. His wonderful Venuses are well known by all art lovers and art seekers. In composition he is simple, but often grand and always pleasing. His works are often historical, or simple pictures of recorded facts, and he is said to have painted always from nature. His figures are full of a gorgeous life, yet are entirely free from sensuality or vulgarity; they are grand, calm, beautiful beings, representing, as it were, the glorification of earthly existence, whose wonderful coloring charms every beholder.

Titian excelled in landscape painting. He often introduced this branch of art as backgrounds to his figures, and occasionally painted a purely landscape picture (which was a new thing at this time); also he painted many "gorgeous church-pictures," as Kügler calls them.

It is said that Michael Angelo and Vasari, the great art historian and critic, visited Titian together, while he was engaged in painting a picture in the Belvedere. Michael Angelo praised the picture very much, so Vasari says, but remarked afterwards that it was a pity the Venetian painters

were not early disciplined in drawing, adding that if Titian had been as much assisted by art as he was by nature nothing could have surpassed him.

Titian retained his powers to the end of his long life : he died of the plague when ninety-nine years old.

Of his many works few can be mentioned here. One of the earliest, and a very celebrated picture, is the "Tribute Money" in the Dresden Gallery. The expressions on the faces of Christ and the crafty Pharisee are admirably in keeping with the sentiment of the occasion, and the color is Titian's own. The handling of this picture shows it to belong to his earliest work. The details are dwelt upon lovingly. Wornum says that, in its finish, he rivals the best of the Dutch painters. In his later works Titian's handling was much bolder, and he wrought with broad masses of color.

One of his most remarkable pictures, remarkable in the passionate excitement portrayed, is the "Murder of Peter Martyr," formerly in the Church of St. John and St. Paul in Venice. It has become familiar to the art student by reproduction. This picture, together with Giovanni Bellini's finest Madonna, was lost in 1867 in a fire that destroyed

a chapel of this church, in which both famous pictures had been placed temporarily while the church altars over which they had hung were being repaired.

Another masterpiece, executed when in the full maturity of his powers, is the "Assumption of the Virgin" in the Academy of Venice. This is one of the finest pictures in the world. In it the Virgin, surrounded by angels, ascends into the presence of God, who, attended by an angelic band, is seen in the upper part of the picture, while below is the group of the Apostles, their various attitudes signifying their amazement and admiration.

The Belvedere Gallery at Vienna possesses quite a number of portraits and small pictures by Titian. Among these is his own portrait and that of his physician, Il Parma. A "Marriage of St. Catherine" is in the Museum of Fine Arts, Boston.

Among the most beautiful of his Venuses is that in the Dresden Gallery, where the goddess is reclining on a couch, Cupid crowning her with a garland, while a young man playing the lute sits beside her.

Among his famous portraits of beautiful women are that called "Titian's Daughter" in the Museum

in Berlin, where a young and lovely girl is represented holding a tray of fruit above her head, and the charming "La Donna Bella" in the Sciarra Gallery in Rome. Some critics in late years have attributed this last picture to Palma Vecchio.

*Sebastian del Piombo* (1486-1547), born in Venice, was a pupil of Giorgione and entered upon the practice of his art in Venice; afterward, going to Florence, he fell under the powerful influence of Michael Angelo. His coloring is Venetian, his design that of the Florentine school, and his rank as an artist is high among those of both schools.

In the Doria Palace in Rome is the half-length figure of Andrea Doria by this master. Wornum says that probably no portrait in the world surpasses this.

Sebastian's greatest picture is the "Raising of Lazarus" in the National Gallery, London. It is said that Michael Angelo designed this picture and induced Sebastian to paint it with his glowing color in competition with Raphael's "Transfiguration." Whether this is true or not, it is true that the "Lazarus" and the "Transfiguration" were both painted at the same time for the Bishop of Narbonne, afterward Pope Clement VII., and

that they were publicly exhibited together in Rome; also that Michael Angelo is known to have made several sketches of a figure in the same position as the Lazarus in this picture, so that it is reasonable to think that he may have given this to Sebastian. We will trust that the great Florentine gave no more aid with the unworthy motive of fraudulently excelling the peerless Raphael.

*Il Vecchio* (Jacopo Palma the Elder, 1475-1523), born at Serinalta, is another very celebrated Venetian painter. He was a follower of Giorgione and Titian. Most of his works are still the pride of Venice. These are remarkable for the harmony of their warm, tender hues. His favorite subjects were Madonnas, saints, and exquisite female heads, for which his daughters are said to have often been the models. One daughter especially, Violante, was a favorite model with him as well as with Titian.

It is generally conceded that the masterpiece of this artist is a "St. Barbara with other Saints" in the Church of Santa Maria Formosa in Venice. This picture is painted in seven divisions, in the middle one of which is the magnificent figure of the saint; beside her are other smaller figures,

while above is the Virgin with the body of Christ. Violante was the model for St. Barbara.

In the Dresden Gallery is the well-known picture of the "Three Graces" — three lovely Venetian girls, supposed to be portraits of the artist's three daughters.

*Pordenone* (Giovanni Antonio Licinio, 1484-1539), born in Pordenone, and named from his birthplace, is conspicuous among the Venetian artists of this time. His pictures are similar to those of Giorgione, but possess more force of light and shade, and even vie with those of Titian in their softness and warmth of coloring, especially in the flesh-tints. He is, also, one of the most distinguished of the Venetian fresco-painters; his works in this medium being remarkable for their composition, purity of treatment, and dignity of expression.

The interior of the Cathedral at Cremona, which is covered with frescoes by this artist, is very celebrated.

*Il Bassano* (Jacopo da Ponte, 1510-1592), so-called from his native city, is distinguished as having been one of the earliest Italian genre painters. He formed his style at first upon the



model of Titian's works, but afterwards developed for himself an altogether original method of representation. He treated all subjects as familiar scenes of his own times, and especially delighted in the delineation of rustic life, going down into barn-yards and peasants' cabins, and picturing their occupants and utensils. He loved to introduce animals, and did it either with or without propriety. His color is pure and good, and his light and shade excellent, but his execution is often careless. Both he and his followers had the habit of concealing hands and feet, a habit, Wornum says, "equally to be deprecated, whether arising from incapacity, indifference, or idleness."

His four sons were assistants in his labors, and these five artists produced a great number of paintings, all of which bear a strong family likeness to each other, and which opened the door to a new period of art.

In the National Gallery, London, is the "Good Samaritan," an excellent example of Il Bassano's style of painting.

*Tintoretto* (Jacopo Robusti, 1512-1594), born in Venice, and so-called from the trade of his father, who was a dyer, is said to have been placed as a

pupil with Titian, who sent him home at the end of three days, saying that he "never would be anything but a dauber." Some writers have attributed this action to Titian's jealousy, but it is hard to believe this to have been the case. Tintoretto, who evidently was not too modest, opened a school of his own and inscribed over the doorway, "The drawing of Michael Angelo and the coloring of Titian." He is reckoned among the boldest and most assured painters known in the history of art. He was so rapid a painter that he was called *Il Furioso* by his contemporaries. His paintings are astonishing, both as to number and extent. The Venetians did not like frescoes, preferring to cover the walls and ceilings of their immense halls of state with very large oil-paintings, and Tintoretto painted a great number of works of this sort. He was a very careless painter, some of his largest pictures being merely dead-colored and apparently painted without much thought.

The Venetians used to say that Tintoretto had three pencils, one of gold, one of silver, and one of lead. Wornum says, it is a pity he did not use his gold pencil oftener. He had a large capacity for invention, great dramatic vigor, and loved a

gorgeous glare of color ; but his handling was apt to be very careless.

His picture of "Paradise" in the Ducal Palace at Venice is the largest oil-painting in the world, being seventy-four feet wide and thirty-four feet high. It is a pity that its size is its chief distinction.

Tintoretto's masterpiece is the "Miracle of the Slave" in the Academy at Venice. This has been much admired, although the coloring is heavy and cold. In this picture, St. Mark delivers a Venetian who has become a Turkish slave from the punishment ordered by his master, by rendering him invulnerable, so that the various instruments of torture are broken on his body without hurting him.

*Paul Veronese* (Paolo Cagliari, 1528-1588), born in Verona, followed the principles of coloring established by Titian, but originated a certain magnificence of style peculiar to himself. His pictures are distinguished by crowds of people, arrayed with all the pomp and splendor that imagination can conceive, or color accomplish ; while in his backgrounds are piles of architecture of a vastness and richness without a parallel in reality.

He sets before us the old magnificent Venetian life, in all its glory and intoxicating pleasures, and in this kind of picture he seems most to delight ; for, even when he treats more serious subjects, and attempts to portray deep-feeling, although he has a nice perception of character and well expresses it, yet he violates taste by painting every scene, lofty or humble, sacred or profane, with the pomp of splendor and the richness of ornament, which were the fashion of his time. He was much more careful in drawing than was Tintoretto ; he was not esteemed as a portrait painter.

Veronese's most celebrated picture is the " Marriage of Cana " in the Louvre, Paris. This picture covers six hundred square feet and contains one hundred and thirty life-size figures, many of them being portraits of some of the most distinguished people of the time, not omitting Veronese's fellow-artists, all arrayed in gorgeous costumes. In this the principal figures, Christ and his Mother, are represented as quite in the background.

A series of Veronese's best pictures are in the Church of San Sebastiano in Venice, where the master was buried.

*Alessandro Bonvicino*, known as *Il Moretto* (dates

of life unknown; was painting from 1524-1556), born in Brescia, is one of the greatest masters of this school outside of Venice. He was a pupil of Titian, but afterward became an imitator of Raphael's style. There is much of beauty and a striking spirit of gentleness in his pictures. He painted large frescoes and altar-pieces, with many smaller religious works and portraits. Fine examples of his work are still preserved at Brescia, among which is a "Coronation of the Virgin," which contains the figure of St. Michael, which Mrs. Jameson calls one of the most beautiful ever painted.

The Berlin Museum has two of his best works, an "Adoration of the Shepherds" and a "Madonna and Child." His masterpiece is generally considered to be the "St. Justina" in the gallery of Vienna. This was for many years attributed to Pordenone.

## ECLECTIC OR BOLOGNESE SCHOOL.



CHARACTERISTICS : The aim of this school was to select and to collect into one all the excellencies of other schools. It was founded by the Carracci, Ludovico and his cousins, Agostino and Annibale. Ludovico was the greatest artist and Agostino the best teacher. They conducted a school of art that was very celebrated. Their greatest pupils were Domenichino, Guido Reni, Albani, and Lanfranco.

*Domenichino* (Domenico Zampieri, 1581-1641), born at Bologna, was the greatest pupil of the Carracci, and holds the first rank in this school. He surpassed most of his contemporaries in his genial feeling for nature, striving in all his works to give to the sacred events which he portrayed a new attraction by means of the animated figures which he introduced, studied from the people of his time. His pictures are noted for harmonious coloring, effective light and shade, great technical skill, and a charming simplicity of style.

The story is told of a competition between Domenichino and Guido Reni, each painting a picture in the Church of San Gregorio in Rome. At first there seems to have been considerable doubt as to which of the two works was superior, but at last it was decided to give the palm to Domenichino. The opinion of Annibale Carracci (who was one of the judges) was formed by his observation of an old woman, who was explaining the pictures to her child. Domenichino had chosen for his subject the "Flagellation of St. Andrew"; Guido, "St. Andrew going to Martyrdom"; and the pictures were painted in fresco on opposite sides of the chapel. That of Guido represents a somewhat confused crowd and possesses the character of a decorative work, while that of Domenichino is more dramatic. When the old woman stood before the latter, she said to the child, "Look, how furiously that man raises the scourge to strike; and look at that other, how savagely he threatens the saint with his finger; and that one, how tight he is pulling the cords round his feet; and look at the saint himself, with what faith he looks upwards to heaven!" Having said these words, she sighed, and then turned to the picture of Guido, and

standing a moment before it, left the church without speaking another word. From this scene Annibale was satisfied that Domenichino's was the greater picture. Neither of these works, however, are reckoned among the greatest of these two celebrated artists. Domenichino is said to have suffered much from the jealousy of his rivals ; and to have died under the suspicion of having been poisoned. "Certainly worried to death if not poisoned," says Wornum.

His most noted painting and one of the finest in the world is the "Communion of St. Jerome in the Church at Bethlehem," now in an apartment of the Vatican and placed opposite Raphael's "Transfiguration." In this picture the saint, an emaciated old man, evidently about to die, is supported on his knees before the altar, receiving the sacrament from the hands of the priest. Several attendants are present, and above is a group of angels. The composition is very simple but beautiful ; the coloring, rich ; the light and shade, effective ; while the execution possesses all the characteristic excellence of this school.

*Guido* (Guido Reni, 1575-1642), born in Calvenzano, near Bologna, excelled in painting women,



old men, and children. He painted frescoes, also panel-pictures containing several figures, but usually his individual figures are more attractive than his compositions. At first he seems to have been imbued with a spirit of realism; but later he became fond of ideal forms, and a general expression of sameness crept into his works. Wornum says that "He painted in three manners: his first being distinguished for a broad and powerful effect of light and shade; his second, for a rich and warm tone of coloring; and his third, for a pale, green, silvery tone of color, combined with great affectation of attitude and a striking inanity of expression."

Guido's beautiful heads, however, have always been, and always will be, much admired. The following story is told of him: A Bolognese nobleman was induced by the artist Guercino to try to learn from Guido what woman was the model of whom he made use for painting his beautiful heads. "I will show you," said Guido, who readily understood the plot; so he called his color-grinder, a great greasy fellow with a brutal look, bade him sit down, turn his head up, and look at the sky; then taking his chalk, the artist drew a Magdalen

exactly in the same position, and with the same lights and shadows, but beautiful as an angel. It is said that he declared himself to be able to paint a face with upturned eyes in two hundred different ways. One of Guido's most noted portraits is that of "Beatrice Cenci,"<sup>1</sup> said to have been painted in prison just before her execution. It is now in the Barberini Palace in Rome. His "Ecce Homo" in the Dresden Gallery is also famous.

Guido's masterpiece is generally allowed to be "Aurora, preceding the Chariot of the Sun, surrounded by the Hours," which is painted in fresco on the ceiling of one of the apartments of the garden-house of the Rospigliosi Palace at Rome. This is called one of the finest decorative pictures in the world. It is very well known by copies, prints, and photographs.

*Francesco Albani* (1578-1660), born in Bologna, was a fellow-pupil with Domenichino and Guido in the school of the Carracci. He owes his reputa-

<sup>1</sup> (Ba-ä-trē'-chā Chēn'-chē) a Roman lady of noble birth, famous for her beauty and tragical fate. Her father was an infamous person, who treated his family with such cruelty that several of them conspired and caused him to be assassinated. She was executed for that crime at Rome in 1599.

tion to his oil-pictures, which generally have fanciful and mythological subjects. These are usually represented as being in the open air, and the scenery is painted so well that the artist attained quite a high reputation among landscape painters. He is said to have been led into this particular style of painting through having a large family of most lovely children; his wife and children were the models for his numerous Venuses, Dianas, nymphs, and Cupids.

While the sentimental and the picturesque characterize the works of Guido, the fanciful, the romantic, and the pretty characterize those of Albani. This artist was one of the earliest of the Italian painters who produced small easel-pictures for mere beauty's sake. His religious pictures are large, but he painted a great number of very small pictures finished with extreme delicacy of technique.<sup>1</sup>

Among Albani's most celebrated pictures of this style are the "Toilet of Venus" in the Louvre, and the "Landing of Venus" in the Chigi Palace in Rome.

*Giovanni Lanfranco* (1581-1647), born in Parma,

<sup>1</sup> See "Technical Terms used in Painting," page 202.

and the least of the four greatest scholars of the Carracci, is chiefly distinguished for the ease of his execution and the boldness of his manner. He is rather shallow and superficial in his artistic conceptions, and may be called an ornamental painter. He endeavored to imitate Correggio in style and subject.

He was a relentless persecutor of his fellow-pupil, Domenichino, whose work in the Cathedral of Naples he destroyed after the death of that great and unfortunate artist, in order to substitute his own.

Lanfranco's most noted work is a fresco painting, the "Assumption of the Virgin," in the cupola of the Sant' Andrea della Valle in Rome. In this picture the figures are colossal and the foreshortenings remarkable.

*Guercino* (Giovanni Francesco Barbieri, 1592-1666), born at Cento near Bologna, was one of the few able, self-taught painters of whom we have record. His pictures display very great animation, with a strong, bright coloring. Sometimes this color is too heavy in the flesh-shadows. His earlier works are stronger than his later ones; his style is strongly realistic, owing to the influence of

Caravaggio of the Naturalist school, under which he fell in early life, and his works are marked by the broad masses of shadow and the small, clear lights that are so characteristic of that master. Later he imitated Guido Reni.

The greatest work of Guercino is the large picture of the "Body of St. Petronilla raised from the Tomb to be shown to her Betrothed Husband, Flaccus," now in the Capitol at Rome.

In the National Gallery in London is a small "Dead Christ," which is a fine example of his best style; and in the Brera Gallery in Milan is an "Expulsion of Hagar," which is full of poetic feeling.

*Carlo Dolci* (1616-1686) is chiefly distinguished for the charming feeling and exquisite finish of his pictures. These are generally mere heads or single figures. His female figures are finer than his male, for his style is rather effeminate. Sometimes there is an affected sentimentality in his pictures that is not pleasing, but this is not very common. His color has an exquisitely soft bloom which lends a great charm to his work.

His "Magdalene," "Angel of the Annunciation," and "Mater Dolorosa," in the Uffizi Gallery, Florence, are all very well known through reproductions.

## SCHOOL OF THE NATURALISTS.



CHARACTERISTICS : This school aimed at a literal imitation of nature as opposed to the ideal view which is founded on selection. It is one of the least important of the schools of Italy. Founded by Caravaggio.

*Caravaggio* (Michael Angelo Merigi, 1569-1609), born in Caravaggio, was a wild, passionate man, who reproduced much of his own character in the subjects he chose, and also in his manner of painting. At first he painted simply portraits in Milan ; afterward, going to Venice, he studied the works of Giorgione, and gained much from that artist. Still, true to himself, he could paint nothing noble. Whenever he chose, as he sometimes did, events of a sacred character, he always placed the scene on a low plane of life. He gave to the world savage, ugly, and even brutal figures, abounding in vitality and force, and very true to life. His most successful pictures are those in which are

portrayed the vagabonds and banditti of the times in which he lived, and are especially characterized by strong, bold coloring, sharp, glaring contrasts of light and shade, and a high, small light.

Though his taste was vulgar and his design poor, yet he exerted a great influence on many of his contemporaries. Nicholas Poussin, a follower of the principles of this school, is reported to have said that "Caravaggio came into the world to destroy painting."

Caravaggio's first important picture, that which established his reputation, is his oft-repeated "Cheating Card-players," of which there is one example in the Dresden Gallery, and another in the Sciarra Gallery at Rome.

His best sacred work is the "Pieta" in the Gallery of the Vatican.

*Spagnoletto* (Guiseppe Ribera, 1588-1647), born at Xativa, near Valencia in Spain, is called by many the most able of the Naturalist painters. His forms are generally correct and strongly drawn, and his pictures are very rich in color. His early paintings are simple and unpretending, though displaying much power; but in the later ones he presents scenes full of passion and terror, descend-

ing even to the portrayal of hideous executions and martyrdoms, to which his wonderfully strong chiaroscuro sometimes gives an almost demoniac character. He had many imitators, his influence being felt throughout Italy and Spain, especially in Naples, where he lived and worked.

Spagnoletto was one of three painters of this school, living in Naples, who are said to have banded themselves together with the object of excluding from that city the works of all masters in other parts of Italy. They resolved to expel or poison every painter of talent who should come to Naples to practise his art there. Domenichino, the great master of the Bolognese school, is reported to have been one of their victims. Annibale Carracci and Guido Reni were forced by them to leave Naples.

One of Spagnoletto's best paintings is a "Descent from the Cross" in the sacristy of San Martino in Naples.

*Salvator Rosa* (1615-1673), born in Renella near Naples, is conspicuous as a genre, portrait, and landscape painter of this school. He studied in early life with Spagnoletto, and afterwards went to Rome, where he spent the most of his life. He



is especially remarkable for his landscape painting, but in all his works there is a bold, emotional conception, together with a masterly vigor, which distinguishes him from other artists.

Fuseli has described thus beautifully the landscapes of Salvator: "He delighted in ideas of desolation, solitude, and danger ; impenetrable forests, rocky or storm-lashed shores ; in lonely dells leading to dens and caverns of banditti ; Alpine ridges, trees blasted by lightning or sapped by time, or stretching their extravagant arms athwart a murky sky ; lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey, or dividing their spoils."

One of Salvator's best works is the "Conspiracy of Catiline" in the Pitti Gallery at Florence. Fine pictures painted by him may be seen also at the Louvre, Berlin Museum, National Gallery, London, and in the Colonna Gallery, Rome.

*Nicholas Poussin* (1594-1665) was born in Normandy, and though French by birth, is reckoned among the Italian masters of this school. His style is peculiar, and had little influence among

his contemporaries. He was a great admirer of Domenichino, in whose academy he studied, but he formed his style chiefly from Raphael and the antique.

Sir Joshua Reynolds says: "No works of any modern have so much of the air of antique painting as those of Poussin. His best performances have a remarkable dryness of manner, which, though by no means to be recommended for imitation, yet seems perfectly correspondent to that ancient simplicity which distinguished his style. Like Polidoro, he studied the ancients so much that he acquired a habit of thinking in their way." Besides his historical pictures, Nicholas Poussin gave to the world some of the very best interpretations of Italian landscape. Lübke calls him the "creator of heroic landscape." He gave little attention to atmospheric effect or color, but depicted mighty masses of foliage and rich antique architectural grouping, which give great impressiveness to his pictures.

One of Poussin's masterpieces is a "Bacchanalian Dance" in the National Gallery, London. In Belvoir Castle, Rutlandshire, England, is a very fine series of compositions known as the "Seven Sacraments."

*Gaspar Poussin* (Gaspard Dughet, 1613–1675), a son-in-law of Nicholas Poussin, who took the name of his famous relative, was born in Rome, and is greatly distinguished as a landscape-painter. His style and success were doubtless due very much to the example and instruction of his father-in-law. With a like talent for grand and noble compositions, he combined a better atmospheric effect. He was in the habit of painting on very dark grounds, to which is due the gloomy, melancholy effect seen in his pictures.

Fine examples of this master's works may be seen in the Doria Gallery, Rome, and in the National Gallery, London.

*Claude Lorrain* (Claude Gillee, 1600–1682), born in Lorraine, has won a lasting reputation as landscape painter. His early history is romantic. The cooks of Lorraine were famous at this time, and to one of these his parents apprenticed the youthful Claude. According to his intimate friend, Sandrart, the future painter travelled to Rome in the company of some of these cooks, to seek employment there. He found it with a landscape painter, Agostini Tassi, to whom he engaged himself as an ordinary domestic servant. He prepared

his master's meals, and ground his colors for him, and here formed the wish to make himself a painter.

The chief excellence of his landscapes is in his management of aerial perspective and light. The atmospheres of his pictures possess a wonderful melting softness, and his painting of light is almost magical. His work was a constant incentive to the great English Turner, who requested, as an honor, that one of his works might be hung beside that of Lorraine in the National Gallery.

Lorraine's pictures are found in all the principal art-galleries of Europe.

## FLEMISH SCHOOL.



CHARACTERISTICS: Abounding in color, also in simplicity and truthfulness; very realistic, and scrupulous in its attention to details. In its beginnings, full of sentiment; but later, wanting this quality; also wanting the supreme love for beauty so characteristic in most of the Italian schools.

Founded by the Van Eycks.

*Hubert Van Eyck* (about 1366–1426), born in Bruges in Flanders, was the founder of modern painting in the North, and Lübke says that he went a step in advance of the Italian masters of his time. His style is elevated, uniting the ancient, lofty ideal with a quickened feeling for nature. He broke from the invariable (at this time) habit of using gold backgrounds and placed his figures in the midst of natural surroundings, and he did this with a power and vigor unattained by his Italian contemporaries. He made marvellous progress in the use of oil as a medium; so great,

indeed, that he is termed the inventor of oil-painting. This invention, however, consisted simply in the addition of an excellent varnish, which gave to the oil-colors freshness and brilliancy, and caused them to dry quickly, thus greatly facilitating their use.

The greatest existing work by Hubert Van Eyck, the fame of which is shared by his brother John, is the "Adoration of the Lamb," begun by Hubert, and completed after his death by John. This is a large altar-piece, a part of which is still in the Church of St. Bavon at Ghent, for which it was painted; another part is in the gallery at Brussels, and still a third in the Museum at Berlin.

*John Van Eyck* (about 1390-1440), born in Bruges, was a brother of Hubert and his most eminent pupil. The works of both the Van Eycks have (with all their grand conception) a certain stiffness of design and the cutting outlines that characterize the pictures of their times. They lack the effect which is procured by a general massing of form and color, but each part taken singly must be allowed to be almost perfect. John Van Eyck developed the style of his brother into more daintiness of finish. He imitated nature

even to the minutest details. Wornum says that unless an early Flemish painting be perfect in all its parts, it cannot have been painted by John Van Eyck. But we miss in his work the intense earnestness and greatness of thought of his brother. His figures are of a smaller size and lack freedom.

Quite a large number of works by this artist have been preserved. Many of them have the scene lying in the interior of a church, usually of the rounded-arch style of architecture — a favorite style adopted by John Van Eyck and followed by many of his successors in this school. A fine example of this style is found in the Academy at Bruges, where is an "Enthroned Madonna," wrought with all the artist's skill in portraying richness of costumes and surroundings. In this picture is a portrait of the donor, Canon Van der Pael. In the Louvre is another magnificent "Madonna," represented in an open colonnade, with Chancellor Rollin as donor.

*Rogier Van der Weyden* (about 1400–1464), born in Tournay, was the greatest follower of the Van Eyck brothers. He surpassed even John Van Eyck in faithful representation of smallest

details. His works show that he was a great master of expression; his heads are softer in feeling than those of the Van Eycks, although his general outline is even more cutting and his figures are apt to be hard and angular; his coloring is not so rich as that of his masters. He was the first to paint on canvases for the decoration of apartments.

The reputed masterpiece of this artist is a "Last Judgment" in the hospital at Beaune, in Burgundy. There is also an admirable triptych in the Pinakothek<sup>1</sup> at Munich, representing the "Adoration of the Magi," the "Annunciation," and "Christ in the Temple." Among the worshipping kings are the portraits of Philip of Burgundy and Charles the Bold. Other pictures by Van der Weyden are found at the Städel Institute at Frankfort, and in the Museums in Berlin and Madrid.

*Hans Memling* (about 1425 to about 1495) is another distinguished name in this school. It is not known where he was born, but he lived and painted in Bruges, and is supposed to have been a pupil of Rogier Van der Weyden. He was a

<sup>1</sup> A gallery of paintings in Munich.



charming and gifted artist, and won a reputation almost rivalling that of his master. Although his execution is not quite so good, there is a greater degree of lifelikeness and more poetic sentiment. His coloring is good and his compositions quite dramatic.

One characteristic of his pictures is the extension of background or landscape, in which are included various scenes clustering about and explaining the subject or principal scene.

Several admirable works by Memling are in the Hospital of St. John at Bruges, and among them the only two pictures on which is inscribed the artist's name. Here is the famous "Chest of St. Ursula," of Gothic design, on every side of which are painted in oil, scenes illustrating the history of St. Ursula and her attendant martyr virgins — their arrival in Cologne, in Basle, and in Rome; then the journey home, return to Cologne, and finally the martyrdom of the saint.

Very remarkable pictures by this artist are two tablets, representing the "Seven Joys" and the "Seven Sorrows of the Virgin Mary," the first of which is in the Pinakothek at Munich, and the second in the Gallery at Turin. These are crowded

with figures and painted on a rich background of landscape, where towns and palaces, elaborately rendered, are indicated in the extreme distance. All is exquisitely painted.

*Quintin Matsys* (1450-1529), born in Louvain, was brought up as a blacksmith and became distinguished for his skill in ornamental iron-work. Falling in love with the daughter of an artist, he forsook the anvil for the easel, in order to please the father and win the daughter; and in time became one of the most noted artists of this period.

At this time Flemish art had become considerably changed by the influence of the work of the Italian masters. More and more the Northern artists felt their lack of study direct from nature, and their want of power in painting the human figure, and hence began to bend all their strength in this direction — striving hard to compete with their fellow-laborers in Italy. Matsys evinced an independence and a breadth of thought beyond those who had painted before him. His works are remarkable for great power and intense dramatic expression, his execution is very careful, but his color is wanting in brilliancy and fullness of depth,

so that it seems as if the principal thought of the artist had been to paint energy and expression.

Wornum calls his masterpiece in the Museum at Antwerp one of the wonders of its age. This is a "Descent from the Cross," an altar-piece consisting of a centre and two folding wings or doors. In the centre is the taking down from the cross, while on the two wings are represented the martyrdoms of St. John the Baptist and St. John the Evangelist, which display an intensity of expression bordering on the horrible.

Matsys painted genre pictures, in which individual characteristics are brought out with great distinctness. One of these, the "Money-changer and his Wife," is in the Louvre. Another, the "Two Misers," is in Windsor Castle, England.

*Mabuse* (Johann Gossaert, 1499-1562), named from his birthplace, now Maubeuge, within the French frontier, is an inferior artist of this school, though he gave to the world many pictures possessing a certain degree of merit. His early works are better than his later ones, which seem to suffer from the influence of an Italian mannerism.

One of his best works is a large altar-piece in the States Gallery in Prague. This represents St.

Luke painting the portrait of the Madonna; the scene is laid amidst rich architecture of the renaissance<sup>1</sup> style.

At Hampton Court, England, are several pictures supposed to be wholly, or in part, the work of Mabuse. The Pinakothek in Munich also contains several of his later works.

*Peter Paul Rubens* (1577–1640), born at Siegen in Westphalia, is the first great name in Flemish art, after it was modified by the fine arts of Italy.

Rubens represents magnificence arising from color. Fuseli says: "What has been said of Michael Angelo in *form*, may be said of Rubens in *color*. They had but one. As the one came to nature and moulded her to his generic form, the other came to nature and tinged her with his color—the color of gay magnificence. He levelled his subject to his style, but seldom, if ever, his style to his subject.

"Whatever be the subject of Rubens—legend, martyrdom, fable, epic, dramatic, lyric, grave, or gay—the lines that embody, the air that tinges

<sup>1</sup> A term applied to a peculiar style of architecture and ornamentation, founded on the antique, which originated in Italy about the commencement of the fifteenth century. The name signifies a renewal or new birth.

them, is an indiscriminate expanse of gay magnificence. If the economy of his colors be that of an immense nosegay, he has not always connected the ingredients with a prismatic eye — the balance of the iris is not arbitrary; the balance of his color often is."

Rubens has great fame as a landscape painter; also as a painter of animals, but most of all for pictures into which the human figure is wrought. He painted many Bacchanalian scenes. His pictures are full of passionate movement; his men, women, and children are always lusty, seeming to be overflowing with animal life. They have not the nobility of form found in the later Italian schools, but seem much more capable of action. In brilliant, fresh color, he transcends all other artists, but lacks the richness of Titian.

Rubens' works are very numerous, nearly four thousand pictures and sketches being attributed to him, aided by his scholars. He may be seen to advantage in the Gallery at Brussels, in the Belvedere Gallery at Vienna, in the Louvre at Paris, and in the National Gallery at London; but it is only at Antwerp and at Munich that his powers as an artist can be fully and justly seen.

Antwerp possesses his greatest works: the "Descent from the Cross" in the Cathedral, the "Crucifixion" and the "Adoration of the Kings" in the Museum, besides many other very excellent ones in the several churches of the city. The "Descent from the Cross" is conceded to be his masterpiece. A peculiarity of this picture, and a bit of daring on the part of the artist, is the opposing to the body of the crucified Saviour a sheet of white linen as a background, something that none but a great colorist would dare to do.

In the Pinakothek at Munich are ninety-four pictures by Rubens, among them the famous "Battle of the Amazons" and the "Fall of the Angels," the latter of which is exceedingly fine in its composition, wonderful in its aerial perspective,<sup>1</sup> and striking in its breadth of light and shade, but which always impresses the beholder as being too crowded with coarse, sensuous figures.

In the Louvre are some brilliant genre pictures, among them the "Peasants' Dance." Here, also, are a series of twenty-one paintings, representing the history of Marie de' Medici.

In the National Gallery, London, is the famous

<sup>1</sup> See "Technical Terms used in Painting," page 199.

"Straw Hat," accounted one of the most beautiful portraits in the world.

*Antony Van Dyck* or *Vandyck* (1599-1641), born at Antwerp, is the most noted name among the pupils of Rubens. He is chiefly distinguished as a portrait painter, although he executed many historical pictures. Wornum says: "As a portrait painter Vandyck is generally allowed to dispute the palm with Titian. His portraits are inferior to Titian's in color, and in solidity of effect. In all other respects Vandyck was fully equal if not superior to the great Venetian painter. In individuality, in attitude, and in costume he leaves nothing to be desired. In drawing and in the management of light and shade he is equally excellent. Many of his portraits, however, are deficient in coloring, and consequently tame and flat in effect."

England is rich in the possession of many of his most valuable works; for he lived there quite a number of years, being chief painter to Charles I. The Vandyck Gallery in Windsor Castle alone contains twenty-three pictures, and others are scattered throughout the country.

Among the most famous of his portraits on the continent are that of "Charles I. of England" in

the Louvre ; of the "Children of Charles I." in the Gallery at Dresden, and of the "Infanta Eugenia" in the Berlin Museum.

Vandyck's best historical picture is a "Crucifixion with the Two Thieves" in the Cathedral of Mechlin, which Sir Joshua Reynolds considered to be one of the finest pictures in the world. He says : "This is perhaps the most capital of all Vandyck's works in respect to the variety and extensiveness of the design, and the judicious disposition of the whole. In the efforts which the thieves make to disengage themselves from the cross, he has successfully encountered the difficulty of the art, and the expression of grief and resignation in the Virgin is admirable. This picture, on the whole, may be considered as one of the finest pictures in the world, and gives the highest idea of Vandyck's powers. It shows that he had truly a genius for history painting if it had not been taken off by portraits."



## GERMAN SCHOOL.



CHARACTERISTICS: In its beginnings everything was distinguished by a hard, Gothic style; much attention was given to the elaboration of details. Sentiment was wanting. After Dürer the art became full of expression and sentiment, and good in color. The forms are more full of character than of beauty. Many artists of this school are noted for the versatility of their powers.

The beginnings of German art are very closely allied with those of the Flemish school, and have left few traces behind them. Most of the works left by its early painters are to be seen at Cologne and Munich. These are generally painted on gold backgrounds, upon panels, and are remarkable for their still brilliant coloring, and the careful detail of their execution. Though painted in tempera, they have the effect of oil-paintings, so perfect is the impasto. The drawing is weak, especially that of the extremities of figures; the heads have

sometimes a noble expression; the subjects are exclusively religious.

*Meister Wilhelm von Coeln* or *William of Cologne* is the earliest name to which existing pictures of worth are attributed. He lived in the middle and latter part of the fourteenth century.

A large altar-piece in a chapel in the Cathedral at Cologne is supposed to be the work of Meister Wilhelm; also several fine old pictures in the Pinakothek at Munich, especially two groups of saints and a "Sancta Veronica."

*Meister Stephan* is supposed to have been a pupil of Meister Wilhelm, and painted the "Madonna with the Violet" in the Museum of Cologne. This is a standing figure of the Madonna, holding in her right arm the infant Christ, and in her left hand a violet. Some critics attribute to this artist some of the works above mentioned as having been painted by Meister Wilhelm.

Meister Stephan was also the painter of the famous "Dom-bild" (Cathedral picture) in the Cathedral at Cologne, spoken of by Albert Dürer in his Diary.

There are several old pictures supposed to have been painted at this time, whose authors are not

known, — such as the “Lyversberg Passion,” so called from its belonging to the Lyversberg family at Cologne (this is a series of eight compositions from the life of our Lord, painted on gold grounds), and the Werden pictures in the Abbey of Werden, near Düsseldorf.

*Michael Wolgemuth* (1434–1519) was the master of Albert Dürer, and had quite a large school of pupils in Nuremberg. Wornum says he appears to have kept up a complete manufactory of pictures by means of his scholars, while Lübke says, “Being at the head of a large company of journeymen, he executed with the readiness of a job-workman a number of altar-pieces in which wood-carving and panel-painting are combined.”

The pictures attributed to Wolgemuth are very ugly. The figures are distorted both in limb and feature. When he strove to portray passion, its degree is shown only by the degree of distortion.

In the Pinakothek at Munich there are five large pictures of the life of Christ by this painter, all of them showing in a conspicuous manner his characteristics.

*Albrecht Dürer* (1471–1528), born in Nuremberg, is almost equally renowned as painter, sculptor, and

engraver, and is the most celebrated master of his times north of the Alps. As a painter, his reputation is great, his inborn artistic ability, according to Lübke, ranking equal to the greatest Italian masters, but his means of expression seem to have been limited. He appears to have copied his model with all its individual imperfections. His sacred characters are the Nuremberg burghers, surrounded by the details of their daily life, and even in these he does not seem to have sought after the most beautiful forms and faces, but often uses those that are coarse or that seem so in his hard, literal representation of them. Yet, in spite of all this, Dürer's art won the admiration of Raphael and his great artist contemporaries. Venice offered him two hundred ducats yearly if he would live there, and Antwerp strove to keep him by similar offers.

His pictures are strong and positive in color, and his wonderful powers of invention are well seen in his many designs for wood-cuts. As an engraver on copper he is very noted, and is the reputed inventor of the art of etching and of printed wood-cuts in two colors.

Among Dürer's finest pictures is the painting of

the "Trinity" in the Belvedere Gallery, Vienna. In this, God the Father is represented as enthroned, surrounded by angels and adoring believers ; above him is the Dove (the Holy Spirit), while in his arms he holds the body of his Son, stretched on the crucifix, before the worshipping multitude. Into this painting the artist has introduced a full-length portrait of himself.

In this same gallery is a very beautiful "Madonna," one of Dürer's best works in composition, expression, and color.

In the Pinakothek at Munich is one of his last works, called the "Four Pillars of the Church." On two panels John and Peter, Paul and Mark were painted, and each figure is full of such individual character that the picture is sometimes called the "Four Temperaments."

Among many fine portraits painted by Dürer perhaps the finest is one of himself in the same gallery.

*Lucas Cranach* (1472-1553), born at Cranach in Bavaria, was a contemporary of Dürer, and has a widespread reputation, more from the number of his works than for their intrinsic merit. His pictures possess a cheerful air without showing much

sentiment. His Madonnas, with their light hair, round, fresh faces, and smiling eyes, are true German matrons. He painted many religious pictures, was a good portrait painter, and excelled in painting animals. He was an intimate friend of Martin Luther, whose portrait he painted several times.

The chief among his religious pictures is a "Crucifixion at Weimar," in which are portraits of Luther and Cranach himself, the latter being struck by a stream of blood flowing out of the side of the Saviour.

*Hans Holbein*, the younger (1495-1543), born in Augsburg, whose father was a considerable artist, is one of the noblest names in German art. His paintings show the softening influence of Italian art and its greater ideality, yet everything is treated in a wholly independent manner peculiar to the artist himself. His composition is usually simple and striking, and in some pictures dramatic. His religious pieces are behind those of Dürer in deep and reverential feeling, but the drawing and color are far better. His colors are rather thinly used, and through them a careful outline is sometimes seen. In his later years, several of which were spent in England, he gave himself up almost

wholly to the painting of portraits, and his numerous productions in this branch of painting rank among the best.

From the following anecdote, told by Sir Horace Walpole, however, *exactness* in portraiture was not always characteristic of Holbein. In 1539 he was sent by Lord Cromwell, minister to King Henry the Eighth, to paint a portrait of Lady Anne of Cleves; and by practising the common flattery of the profession, was the immediate cause of the destruction of that great subject (Cromwell), and of the disgrace that fell on the princess herself. He made so favorable a likeness that Henry was content to wed her; but when he found her so inferior to the portrait, the storm of anger which should have fallen upon the painter, burst on the minister, and Cromwell lost his head because Anne was not the Venus which Holbein had represented her to be.

Holbein painted in oils, tempera, and water-color, practising the last medium only after he went to England. His miniatures have all the strength of oil-colors joined to the most finished delicacy. His portraits are usually on a green ground; in his smaller pictures often on a deep blue. He is fa-

mous for the inimitable bloom which he gave to his pictures, which he touched and retouched until not a stroke of the brush was discernible.

A very noted picture by this artist is the "Meyer Madonna," painted by order of Burgomaster Meyer as an offering of thanksgiving for the recovery of a sick child. In it the whole family of the burgo-master is represented kneeling at the feet of the Madonna.

There has been for years a singular controversy regarding which is the true work of Holbein, the picture which is in the possession of the royal family of Hesse at Darmstadt, or its counterpart which hangs in the Dresden Gallery. The greater number of competent critics unite in believing that at Darmstadt to be the true one.

One of Holbein's best portraits is that of Morett, the jeweller of Henry VIII., a half-length on wood, now in the Dresden Gallery.

*Adam Elzheimer* (1574-1620), known as *Adam of Frankfort*, from his birthplace, has a reputation for his small landscapes, into which he introduced well-painted figures both from Bible history and from ancient mythology. He is also distinguished for the painting of night-pieces, with moonlight or



artificial-light effects. In all of these the figures are subordinate to the rich landscape setting, so that he takes high rank among the earliest landscape painters. Sandrart tells us of his enthusiastic love for nature : how he would lie for a whole day studying a cluster of trees or any other natural object without making any attempt to sketch it, then go home and render it faithfully upon his canvas. Pictures by Elzheimer are very rare. A few may be seen in the Städel Museum at Frankfort, in the Pinakothek at Munich, in the Louvre, and in the Belvedere Gallery at Vienna.

*Balthasar Denner* (1685-1749), born in Hamburg, was a somewhat gifted, but very eccentric artist, whose works have attained quite a reputation among the countries of northern Europe. His pictures are mostly portraits, and present an extraordinary realism, even the peculiarities of the skin being often represented ; the heads have an artificial appearance, though to a certain degree they are pleasing. He also painted flower and fruit-pieces, distinguished for excessive finish. He lived several years in England, and there are specimens of his work at Hampton Court.

*Raphäel Mengs* (1728-1772) is distinguished

among later artists of the German School as having, in some degree, prepared the way for the return to a more ideal style of art. He was greatly influenced by the writings of Winckelmann, the great art-historian, who directed the attention of the world to the study and right understanding of the masterpieces of classic antiquity, but he was too blindly devoted to the antique to produce work of the highest class. All individualism seems to have been suppressed, and his works are rather insipid and monotonous.

#### GERMAN PAINTING IN THE PRESENT CENTURY.

In the present century there are important German schools of painting at Düsseldorf, at Munich, at Berlin, and at Vienna, (which, although not German geographically, is so in her painting). The Düsseldorf School is characterized by great refinement and sentiment, together with a careful study of nature and a somewhat delicate coloring.

*Peter Cornelius* (1783-1867), born in Düsseldorf, studied for many years in Rome, and when called back to his native city, to become director of the Academy of Painting there, brought an influence

that revolutionized modern German art. He had thoroughly imbibed the grand idealism which marked the zenith of Italian art. Later he was called by King Louis to decorate the national buildings of Munich. His extensive frescoes may be seen in the Glyptothek,<sup>1</sup> where he pictured the ancient world of gods and heroes, and in the Loggia<sup>2</sup> of the Pinakothek, where he painted the history of Christian art. He was invited by Frederic William IV. to Berlin, to decorate the royal mausoleum, and there executed a series of wonderful compositions full of elevated beauty, representing the whole story of the world as seen in the light of revelation. After the name of Cornelius, come those of *William Schadow*; *Karl Lessing*, famous for his paintings of Luther and the Reformation; *Jacob Becker*, known for his scenes from village-life; *Henry Ritter* and *Rudolph Jordan*, painters of fishermen; *Hoffmann*, who painted the well-known "Christ in the Temple"; *Ludwig Knaus*, the genre painter; *Emanuel Leutze*, who painted "Washington crossing the Delaware"; *Weber*, known for his forest-scenes; and *Oswald Achenbach*, for his landscapes and marines.

<sup>1</sup> A famous sculpture-gallery in Munich.

<sup>2</sup> (Lod'-jä.) A vestibule ornamented with paintings.

The Munich School, similar to the Düsseldorf at first, soon displayed a more realistic tendency, and chose to picture striking and forceful scenes; afterward it inclined to the romantic<sup>1</sup> style, with a fondness for rich coloring and skilful technique. Among its strongest names are *Wilhelm Kaulbach* (1804-1874), who painted "The Battle of the Huns" in the Museum at Berlin, and who has given to the world so many conceptions of Shakespeare's and Goethe's heroines; *Peter Hess*, the battle painter; *Voltz*, the painter of cattle; *Gabriel Max*, known for his "Head of Christ," his Madonnas, and his "Virgin Martyr in the Arena"; *Hans Makart*, whose pictures are marvels of color; and *Christian Morgenstein* and *Heinlein*, landscape painters.

The Berlin School has been marked by tendencies similar to those of the Düsseldorf School, although it has not been quite its equal in results or influence. Among the noted names of this school are *Friedrich Küger*, painter of horses, also known as a portrait painter; *Adolph Menzel*, cele-

<sup>1</sup> Appropriate to the style of the popular literature of the middle ages as opposed to the classic antique: hence fictitious, extravagant, fanciful.

brated for his pictures representing scenes in the life of Frederick the Great ; *Carl Schorn* and *Julius Schrader*, historical painters ; *Edward* and *Paul Meyerheim* and *Carl Becker*, genre painters ; *Henneberg*, who painted "The Wild Huntsman," and *Hildebrandt*, landscape painter.

Among the noted names of the Vienna School are *Peter Krafft* and *Carl Rahl*, historical painters ; *Waldmüller*, with his pictures of peasant life, and *Michael Munkácsy* (1846- ), the Hungarian, who painted "Milton dictating to his Daughters," and "Christ before Pilate."

## DUTCH SCHOOL.



CHARACTERISTICS: Distinguished by the elaboration of the single element of tone, or the general effect of light and shade ; also devoted to the genre style, so that the terms "Dutch" and "genre" have grown in later years to be almost synonymous when applied to painting.

Founded by Rembrandt.

*Rembrandt van Rijn* (1607-1669), born in Leyden, the son of a miller, has the distinction of being the head of this school. He seems to have possessed a deep, passionate temperament, which impelled him to adopt a new style of art with a wonderful development of chiaroscuro. Wornum says that, judging from Rembrandt's works, the mill of the father was doubtless the school of the son ; the strong and solitary light with the surrounding gloom, which is the characteristic of so many of Rembrandt's best works, is just such an effect as would be produced by the one ray admitted

into the lofty chamber of a mill by its small window. If a few bright flowers be thrown into the pathway of a single ray of light in such a dark chamber, we have exemplified in nature Rembrandt's method of coloring. Da Vinci and Correggio showed tone and roundness of objects by their careful and patient management of light and shade; but Rembrandt's style is one of effects and contrasts, not gradually developed, but created instantaneously as it were, sudden and brilliant, an illuminated object in a dark space. This makes the chief attraction of his paintings; for they lack the noble, pure expression of sentiment which creates the highest art.

His greatest power is in portrait. His composition and drawing are very often defective. He had no thought for propriety of costume, and used the same attire for all ranks and persons, as suited his whim. In his religious pictures Christ may be seen teaching in the temple, with a Turkish merchant on one side and a Dutch peasant on the other, or he would fill a barn with Dutch beggars and call it "Christ healing the Sick."

However, notwithstanding all these things, his pictures, which are in all the principal galleries in

Europe, take possession of and enthrall the beholder by their weird, irresistible charm and their poetic power.

One of Rembrandt's masterpieces is the famous "Night-Guard" or "Night Watch" in the Museum at Amsterdam. This represents the armed burghesses or national guard of Amsterdam in a procession almost enveloped in darkness; the only light in the picture being caused by the discharge of fire-arms by some member of the company, which evidently has caused alarm.

In the National Gallery in London are striking pictures — the "Woman bathing," the "Jew Merchant," and the "Jew Rabbi." In the gallery at Cassel are several fine and characteristic portraits, among them that of the artist's beautiful first wife, Saskia.

*David Teniers, the younger* (1610–1694), born in Antwerp, was so called to distinguish him from his father, who was also an artist. He was the pioneer in the lower genre style of painting, which is so distinctive of the Dutch School. By this is meant that which takes for its subject the delineation of common peasant life. Teniers was not only the pioneer, but is also one of the most noted



of all this class of artists. He never failed to produce a picturesque effect, used color powerfully, and added to this a very skilful disposition of light and shade.

His pictures are distinguished by a humorous element, which sometimes becomes comical, as may be seen in the Museum in Berlin and in the Pinakothek in Munich. Sir Joshua Reynolds, speaking of his manipulation, says: "His manner of touching, or what we call 'handling,' has perhaps never been equalled. There is in his pictures that exact mixture of softness and sharpness which is difficult to execute." Lübke says: "Teniers' pictures may easily be recognized by their clear, fresh coloring, their bold and spirited touch, and the perfect and masterly reproduction of even subordinate objects, such as household utensils, vessels, etc." He used color thinly, so thinly that in some of his most characteristic pictures much of the ground may be plainly seen through it. Almost every large gallery of paintings possesses some specimens of this artist's work. An important picture is "A Village Fête" in Buckingham Palace, London; there are also two or three good examples of his work in the National Gallery, London.

In the gallery at Brussels is the "Interior of the Archduke Leopold's Picture Gallery," in which Teniers is showing an engraving by himself of one of the pictures to the Archduke. Here he has introduced many pictures of various schools, and in all these small copies has adhered to the styles of the originals.

*Gerhard Terburg* (1618-1681), born in Zwolle, excelled in painting the higher genre of his day; that is, he chose for his subjects events occurring among the high social circles, depicting them with all their dainty elegance and dignity of manner. He is especially known for what are called his conversation-pieces, in which he frequently represented a lady in a white satin dress, which is painted with peculiar skill. He was very successful in the rendering of all costly costumes, silk and satin, and precious stones. In painting an interior, he managed with great delicacy the light and shade which adds a special charm to such pictures. He also painted many portraits. One of Terburg's noted pictures is the "Officer reading a Letter to a Lady" in the Museum of The Hague. In the same gallery is the artist's own portrait, a full-length, as burgomaster.

In the gallery at Cassel is a charming picture, "The Lute-player," in which is represented, within a dainty interior, a beautiful woman in a white satin gown playing the lute.

*Adrian van Ostade* (1610-1685), born in Lübeck, painted pictures very similar in size and subject to those of Teniers; these are almost exclusively interiors, within which are scenes from peasant life. There is not so much life and humor in his works as in those of Teniers, and there is less freedom in their execution.

Van Ostade also painted very solidly, whereas Teniers used very thin color. Yet, there is much more carefulness and precision of modelling in the figures of the latter than in those of the former. There are, however, in the works of Van Ostade, a warm, strong coloring and an admirable treatment of light and shade, which render them valuable. Works by this artist may be seen in the Gallery of The Hague, and in other collections of paintings.

*Gerhard Dow* (1613-1680), born in Leyden, was one of the most celebrated pupils of Rembrandt, and gained from him a fine mastery of chiaroscuro. He painted pictures similar in subject to those

of Terburg; that is, they represent the higher social life of the day and country; but Dow's pictures are not quite so spirited as those of the former master. There is not so much of romantic interest in them. He liked to portray the domestic life of citizens, to picture home-life with all its coziness and comfort.

His execution is delicate, yet marked with a certain freedom of touch, and his pictures are distinguished for a very soft, but still vigorous, chiaroscuro.

In the National Gallery, London, is a portrait of this artist, with a pipe in his hand, painted by himself. Also, a fine genre-subject in the Belvedere Gallery, Vienna. His work may also be seen in the Louvre.

*Gabriel Metz* (1615-1661?), born in Leyden, was a pupil of Gerhard Dow, and has a considerable reputation among the genre painters of Holland. His early work is worthy of being ranked with that of Terburg and Dow; but his later pictures are heavy and leaden in color. He occasionally painted large figures, boldly but rather coarsely executed, with strong effects of light and shade.

One of Dow's characteristic paintings, "The Market Woman," may be seen in the Dresden Gallery, and another, "The Sportsman," in The Hague.

*Philip Wouverman* (1620-1668) was born in Haarlem, and although a painter of great merit, was not appreciated in his lifetime; he lived and died poor. He is noted as a painter of landscape, figures, and animals, in the latter of which departments he especially excelled. Wouverman's *horses* in particular are worthy of admiration. Popular tradition says that he never painted a picture without introducing into it a white horse; but certainly many pictures are attributed to him which do not contain one; although, from the frequency of its occurrence, this animal was evidently a great favorite with the artist.

His subjects are generally travelling, hunting, and battle-scenes, in which landscape and figures are both well drawn and painted with rich, transparent color.

In the Gallery of Dresden there are sixty-three works attributed to Wouverman, and in the Dulwich Gallery, England, nine. It is probable, however, that not all of these are his.

*Paul Potter* (1625-1654), born in Enkhuizen, painted very simple, unpretentious pictures, representing quiet landscapes and shepherd life. This he did, however, in so true and faithful a manner, that his pictures are masterpieces of this class of painting. His reputation rests greatly upon a single work, "The Young Bull," now in the State Gallery at The Hague.

It is, indeed, a masterpiece in drawing and vigor, yet it is very simply, even coarsely, executed. "The Boar Hunt," in the Museum at Amsterdam, is another notable picture by this artist.

*Jacob Ruysdael* (about 1625-1682), born in Haarlem, is distinguished as being one of the most celebrated of the Dutch landscape painters. Lübke says, that the highest poetic expression ever attained by the landscape school in the Netherlands is embodied in the works of this master. He did not idealize his subjects, but clung to the exact delineation of them, while he studied so deeply that he seems to have caught the very spirit of Nature herself; and so spirited is his light and shade, so full of movement his clouds, and such an intense feeling of the life of nature, throughout all, that there is an irresistible charm in his works.

Several of his pictures are in the Dresden Gallery, "The Hunt" and "The Cloister" being among them; several in galleries of The Hague, at Berlin, and in the National Gallery, London.

One of his masterpieces is the "Westphalian Scene" in the Gallery at Brussels.

*Minderhout Hobbema* (1638-1689?), born in Amsterdam, has almost equal rank with Ruisdael in Dutch landscape painting. He is especially noted for his treatment of foliage, each variety possessing its peculiar character. His pictures are all bright and sunny, and represent peaceful scenes.

Admirable specimens of the work of this artist may be seen in the galleries of England, in the Rotterdam Gallery, at Vienna and at Berlin.

*Nicolas Berchem* (1624-1683), born at Haarlem, painted genre, battles, landscapes, and cattle, and he was a worthy artist in all that he painted. His works are well composed, carefully finished, and yet handled with a pleasing freedom. His color is least good, being often too cold in the middle distances, while in the foregrounds it is usually very positive and brilliant.

There are several of Berchem's works in the

Dulwich Gallery, England, and one in the National Gallery, London. Many others are in the galleries of northern Europe.

*Albert Cuyp* (1605 to about 1683) was born in Dort. He was one of the ablest of the Dutch landscape painters, was a good portrait painter, and an excellent cattle painter, yet, like Claude Lorraine, his most remarkable power was that of painting atmospheres: whether that of the misty morning, the glowing noonday, or the golden sunset. His pictures show less force and individuality of representation in the details than Ruisdael's and Hobbema's, but his color is superior. There is a small example of his work in the Museum of Fine Arts, in Boston.

A noted work is a beautiful "Evening Scene" in the National Gallery, London.

*Willem van de Velde the younger* (1633-1707), born in Amsterdam, is noted as a marine painter. He painted several pictures of merit representing the naval encounters of his countrymen with the English, and they are equally admirable whether the sea is pictured as calm or tempestuous.

Examples may be seen in the galleries of Holland and of England.



The Dutch have always excelled in flower and fruit painting. Some of the most noted artists in this branch of work are *Johann David de Heem* (1600-1674), *Rachel Ruysch* (1664-1750), *Johann van Huysum* (1682-1749), and *Johann van Os* (1744-1808).

Breakfast pictures, as the Dutch call them, or still-life pieces, have been painted nowhere so well as by the artists of this country. *Wilhelm van Aelst* and *Peter Nason* excelled in pictures of this kind.

#### DUTCH ARTISTS IN THE PRESENT CENTURY.

Among Dutch artists of this century are the names of *Mauve*, *Gabriel* and *B. C. Koekkoek*, landscape painters; *De Haas*, noted for his animal pictures, which are strikingly true to life; *Israels* (1824- ), for his genre pictures, full of sentiment and color; and above all, *Laurens Alma-Tadema*, who was born in the Netherlands in 1836, but has been a resident of London for many years. His pictures are mostly reproductions of classic life, and are filled with Oriental luxury and antiquity.

Some of the most noted are "Phidias and the Elgin Marbles," "The Death of the First-born," "Sappho," and "Cleopatra."

## SPANISH SCHOOL.



CHARACTERISTICS : Like the School of the Naturalists in character ; its paintings are chiefly portrait and historical, the latter exhibiting a dismal vein of superstition.

Divided into two lesser schools, that of Madrid and that of Seville.

*Juan de las Roélas* (about 1558–1625) was born in Seville, and through study in Venice became imbued with the spirit of Italian art. He has been compared with Tintoretto and the Carracci in his general style and execution. His coloring is equal to that of the Venetians, his composition good, and he sometimes displays a real greatness of form and majesty of character in his subjects. There are quite a number of his works at Seville.

His masterpiece is considered to be the “Tran-  
sito of San Isidoro” in the church of that saint in Seville ; in the lower part of the picture is seen the dying saint, surrounded by his clergy, while

above are the Saviour and the Virgin surrounded by angels.

*Francisco Ribalta* (1551-1628) is another noted name among the early masters of this school. Like that of Quintin Matsys, Ribalta's history begins with a romantic love story. He went, when a young man, to Rome in order to advance himself in painting as rapidly as possible, that he might gain courage to claim the hand of his master's daughter in Valencia, to whom he had engaged himself. Returning after three or four years' absence, he at once sought the home of his faithful betrothed. Her father was out, but on the easel stood one of his unfinished pictures, and the lover boldly completed it in the presence of the artist's daughter. When the father returned he was astonished at the work he saw, and exclaimed, "If this man were your lover you should marry him and welcome, but not the poor Ribalta."

"It was Ribalta, himself, who did it," cried the delighted daughter, and therefore the little romance terminated happily.

Ribalta's pictures display a correct knowledge of anatomy, and in some of them is seen a fine composition approaching the grand. His style seems

to have been founded on Sebastian del Piombo's works.

Valencia is rich in his productions, especially the Corpus Christi College, the church of which contains some of his greatest works, as the "Last Supper," into which he introduced the portrait of a troublesome shoemaker, his neighbor, as Judas.

*Diego Velasquez de Silva* (1599-1660) commonly called "Velasquez," was born at Seville, and was the head of the Madrid School. He has often been called the "prince of Spanish painters," and is much better known and appreciated out of Spain than any of the preceding artists. He is great in portrait, landscape, and genre, also takes high rank for his religious paintings, though he more seldom painted these. He was appointed court painter to Philip IV., and has given to the world many royal portraits unrivalled in freshness and life, with free, dignified attitudes, beauty of composition, and a fine treatment of color, which cause them to rank with the works of Titian and Vandyke. He seems to have belonged to the School of the Naturalists in his feeling and style, but had none of its commonness and vulgarity.

Among Velasquez' finest portraits is "Philip IV. on Horseback" in the Uffizi Gallery at Florence, which is a work of magnificent coloring.

Other celebrated pictures are "Water Carrier of Seville" in the Apsley House, London, and "The Spinsters" in the gallery at Madrid.

*Francisco de Zurbarán* (1598-1662), born at Fuente de Cantos, and a pupil of Juan de Roélas, has been called the Spanish Caravaggio, but was far more refined than his Italian model. His works display a deep religious feeling, and by his realistic treatment and fine coloring are rendered very effective. He made a special study of draperies, and in his pictures these are invariably well managed.

Noted work, "St. Thomas Aquinas" in the gallery at Seville.

*Bartolomé Estéban Murillo* (1618-1682), born at Seville, was a pupil of Velasquez, and became head of the Seville School. His works show the same naturalistic tendency as those of his master, although, unlike him, he frequently represented the most exalted subjects.

This is especially the case with his earlier works, but in them real life is handled with such un-

equalled and characteristic force, tenderness of feeling, fine color, and soft chiaroscuro, that they are wonderfully attractive. The subjects of these are flower-girls, ragged street-boys, peasants, etc. His noblest pictures were painted after he became fifty years of age. These are of a religious character, and are remarkable for an enthusiastic, almost passionate, fervor of feeling, also for a beauty of composition and a richness and transparency of color far exceeding those of any other Spanish painter.

The Museum at Seville contains twenty-four of Murillo's paintings, and it is here that he can be studied best. Here is one of his noted "Immaculate Conceptions," sometimes called the "Pearl of Conceptions." Another, and very popular one, is in the Louvre, Paris. Two well-known pictures are "The Flower Girl" in the Dulwich Gallery, England, and the "St. John with the Lamb" in the National Gallery, London.

One noted work, the "Melon-Eaters," is in Munich; another, "La Vierge Coupée" (Virgin and Child in Glory), is in the possession of Lord Overstone, England. The history of this picture is very interesting. The Virgin and Child had been cut out

of the canvas to save them from the French, and so Marshal Soult was forced to carry away a mutilated picture, containing everything but the two principal figures. These were supplied after a fashion in Paris by a French artist, while the beautiful originals found their way to England, and eventually into the possession of Lord Overstone, who finally succeeded in purchasing the larger portion of the canvas from the Soult family, and now the two parts are perfectly united again, after a separation and wanderings of half a century.

*Francisco de Herrera the Younger* (1622-1685), born in Seville, has been called a rival of Murillo; still no one of his existing works can bear comparison with those of his great contemporary. He studied in Rome, and there, because of his love for painting fish, was known as *Il Spagnolo degli Pesci*. The great reputation of Murillo made Seville disagreeable to Herrera, and he went to Madrid and established himself there. Philip IV. appointed him royal painter, and he painted at his request the "Assumption of the Virgin" in fresco in the chapel of "Our Lady of Atocha," in Madrid. This is one of his best pictures. During

the eighteenth century painting declined in Spain, hardly anything being produced save poor imitations of the earlier masters. In the present century there are several Spanish artists of note, among whom are *Rosales*, *Cano*, and *Gisbert*, historical painters; *Escosura*, *Ruiperez*, and best known of all, *Fortuny*, genre painters; while *Palmaroli* and *Gonzalva* are noted for architectural interiors.



## FRENCH SCHOOL.



CHARACTERISTICS: This school shows in a very marked degree the influence of the antique. Until the latter part of the eighteenth century it was in all respects simply a branch of the schools of Italy.

The earliest French painters of distinction, and the only able masters who did not belong to this Italianized school were *Jean Foucquet*, the *three Clouets*, and *Jean Cousin*, all of the sixteenth century. These artists painted more after the manner of the Van Eycks, though with far less knowledge and ability.

The Gallery of Antwerp possesses a "Virgin and Child" attributed to Foucquet. Portraits painted by the Clouets (two Jehans, father and son, and François) are at Versailles, also in the Louvre, and in the Luxembourg in Paris.

Jean Cousin's most celebrated picture is "The Last Judgment" in the Louvre.

*Eustache Le Sueur* (1617-1655), born in Paris, was the ablest French painter of the seventeenth century, though he seems to have had little influence on the art of his times. He has been called the French Raphael, and his works show that he must have been an attentive student of the paintings of that master. His great series of twenty-two pictures representing the "Life and Death of St. Bruno," in spite of a monotonous dulness of color, have received much admiration; but his grace of touch and composition is perhaps seen to best advantage in a series of pictures painted on the walls of *Le Salon des Muses* in Hotel Lambert in Paris.

*Charles Le Brun* (1619-1690), born in Paris, was court painter to Louis XIV., and was elected first Director of the Academy of Painting established by that king in 1648. His paintings are marked by great vigor of drawing, color, and composition.

He painted a grand series of pictures now at Versailles, illustrating the military exploits of the king in a half-classical, half-allegorical style.

His finest work, a series entitled "Battles of Alexander," is in the Louvre. One of his pictures,

"Mary Magdalen washing the Feet of the Saviour," was so highly esteemed that in 1815 the Czar of Russia received it in exchange for the celebrated "Marriage at Cana" by Paul Veronese, now in the Louvre.

*Jean Baptiste Monnoyer* (1634-1699), born in Lille, usually called *Baptiste*, attained a great reputation by his beautiful compositions of poppies, peonies, tulips, and roses, usually grouped in marble vases.

The work of this artist may be seen in the decoration of the palaces of Versailles and Marly. In Hampton Court, England, are several of his flower pictures which are quite masterly in execution.

*François Lemoine* (1688-1737), born in Paris, is noted for his decorative, historical work. During a visit to Italy he became fascinated by the gorgeous decorative paintings there seen, and on his return to Paris, painted an "Apotheosis of Hercules" in oil on canvas, which was fixed to the ceiling of the Salon d' Hercule at Versailles. This is considered one of the most magnificent decorative paintings in France. It contains one hundred and forty-two figures.

*Claude Joseph Vernet* (1714-1789), born in Avignon, is one of the most distinguished of the French landscape painters of the old school, where originality of genius was a higher claim for admiration than representation of nature. He was laborious in execution and careful in drawing, but his color is monotonous, and his groups of figures are prim and conventional. His storm-scenes are among his most successful works.

He received a commission from Louis XV. to paint views of the seaports of France, fifteen of which are now in the Louvre.

*Jean Baptiste Greuze* (1725-1805), born in Burgundy, began his career as a portrait painter; failing in this, he devoted himself chiefly to genre painting, in which he generally treated ethical subjects. He was ambitious to become a historical painter, and on his admission to the Academy, painted a historical piece, "Severus reproaching his Son Caracalla," which was refused, the Academy declaring that his admission was due wholly to his genre pictures. These are highly prized by collectors, and command good prices. Among the most celebrated are "The Broken Pitcher," "The Blind Man cheated," "The Village Bride," and

"The Little Girl and Dog," all of which have been often engraved. Greuze has sometimes been called the "French Hogarth."

*Jacques Louis David* (1748-1825), born in Paris, inaugurated a new era of painting in France. Having studied for several years in Rome, he came back to Paris, filled with a love for classical art, which, though it gave too severe a cast to his own works, wrought a reform that afterward bore rich fruit for the art of France. He was a painter of great power, despite the rigidity of his figures, some of which seem hard as marble and more like statues than living, breathing flesh. In his later pictures, however, there is more sentiment and a much softer expression. He was court painter to the great Napoleon, and after the downfall of the Emperor was exiled from France.

One of David's best paintings is now in the Berlin Museum. It represents Napoleon upon a spirited horse on Mount St. Bernard, pointing out to his soldiers the path to victory and glory.

Other paintings are scattered throughout the galleries of Paris.

*Jean Dominique Auguste Ingres* (1781-1861), born in Montauban, was a pupil of David, and

after having left the studio of that master, spent nearly twenty years in Italy. Ingres seems to hold a middle place between the classic and later romantic schools of France. Although he applied himself especially to the thorough delineation of form, he also strove to portray lofty expressions of feeling. He was especially happy in the representation of ideal single figures, and was successful as a portrait painter. His religious works are effective, being full of devotion and earnestness.

His paintings are very numerous, many being in the Louvre, on the ceiling of one of the apartments of which is his "Apotheosis of Homer." In the Museum of Montauban is "Christ in the Temple"; and in the Luxembourg in Paris is "Christ giving the Keys to Peter."

*Jean Louis Gericault* (1791-1824), born in Rouen, gave the first powerful impulse toward a turning from classic to romantic art. He attained a great reputation through the painting of a single picture, the "Wreck of the Medusa," a French frigate that had just been lost off the coast of Africa.

This picture is an immense canvas, representing in the most powerful manner, full of stirring move-

ment, the wretched survivors at the very moment when, after having been on the raft exposed to the sufferings of shipwreck for thirteen days, they first caught sight of another vessel. The composition of this picture is full of dramatic power, and its execution is free and effective, but the color is inferior. It is now in the Louvre.

*Emile Jean Horace Vernet* (1789-1863), born in Paris, is noted especially as a painter of the incidents of war, although he also painted many good portraits and genre pictures. Worrum calls him the most masterly modern French painter, and Lübke also accords him first rank among the artists of his time. His sphere of art, however, cannot be called so high as that of Ingres, Delaroche, or especially Ary Scheffer, who portrayed the sentiments and spiritual life of man. Vernet's powers of observation were very great, and also his facility of execution. He was far above being a simple military chronicler, as were some of his contemporaries. There is an artistic unity in his work, combined with its reality, that is seldom seen. He commonly painted *alla prima*, as the Italians express it; that is, without any retouching.

The work of Vernet is seen to great advantage at the Palace of Versailles, in the Hall of Constantina. Several of his paintings are also in the Louvre and in the Luxembourg in Paris. In the latter gallery is, perhaps, his most admired work, painted in Rome, "Raphael encountering Michael Angelo on the Steps of the Vatican." Into this picture he introduced, as a Roman peasant, his only daughter, Louise, who afterward became the wife of the artist Delaroche.

*Paul Delaroche* (1797-1856), born in Paris, did not possess the facility and power of Vernet, but the character of his works is higher. His paintings are mostly historical, but he wove a great deal of imagination into them. His color is very fine, ranking with that of the best colorists of Europe; and although his design seems sometimes conventional and monotonous, especially in his larger pictures, yet very many of his works are utterly free from this fault, and may truly be called dramatic. He painted quite a number of religious pictures which are full of feeling. Many of his principal works have been engraved. Among the most noted are "The Assassination of the Duke of Guise" and "Napoleon at Fontainebleau,"



also the "Death of Queen Elizabeth" in the Luxembourg. The work on which he was longest engaged, and on which he rested his reputation, is the fresco painting of the "Hemicycle" of the theatre of the École des Beaux Arts in Paris, in which are represented the illustrious masters of art of all ages.

*Ary Scheffer* (1795-1858), born in Dort, was essentially the poet painter of France. The chief quality of all his pictures is sentiment. He represented the feelings of human nature rather than the incidents of life so well painted by Paul Delacroix. Scheffer's works have a uniform melancholy tendency that is very striking. His most noted pictures, "Francisca di Rimini," "Danté and Beatrice," "Christus Consolator," "Mater Dolorosa," and his illustrations of Faust are well known through engravings and photographs.

#### FRENCH PAINTING IN THE PRESENT CENTURY.

In the present century a new era in French Art has been ushered in by the famous "Men of 1830," as they are called: Delacroix (1799-1863),

Rousseau (1812-1867), Diaz (1808-1876), Corot (1796-1875), Millet (1814-1875), Daubigny (1817-1878), Fromentin (1820-1876), Troyon (1810-1865), Decamps (1803-1860), Dupré (1812- ), and that prince of genre painting, Meissonier (1815- ). This is an era of brilliant color and technique, and intense realism.

*Delacroix*, whose pictures are living dramas; *Rousseau*, *Corot*, *Daubigny*, *Diaz*, and *Dupré*, who have brought modern French landscape art from almost nothing up to the magnificent level of Claude Lorraine and Ruisdael; *Fromentin* and *Decamps*, painters of the glowing Orient; *Troyon*, a worthy successor of Paul Potter, the famous Dutch animal painter; and *Millet*, unrivalled in the pathetic portrayal of peasant life; all these wrought together in the greatest harmony to usher in the new school of Modern French Painting.

Some of the masterpieces of these famous men, most of them familiar through reproductions, are as follows:—

*Eugene Delacroix*. — “The Bark of Danté,” “Hamlet and the Gravediggers,” “The Death of Sardanapalus,” “Christ upon the Cross.”

*Théodore Rousseau*. — “Le Givre.”

*Jean Baptiste Corot.* — "The Willows," "Old Bridge of Mantes," "Garda Lake."

*Charles François Daubigny.* — "Chateau Gaillard," "The Field of Poppies," "The Grand Moonrise."

*Jules Dupré.* — "The Pasture," "La Vanne."

*Eugene Fromentin.* — "The Fantasia," "Arab Falconer," "Arab Family on a Journey."

*A. G. Decamps.* — "The Coming Out of School," "The Good Samaritan," "Battle of the Cimbri."

*Constant Troyon.* — "The Cow at the Drinking Place," "The Ferry."

*Jean François Millet.* — "The Gleaners," "Sheepfold by Moonlight," "The Sower," "The Angelus."

*J. L. E. Meissonier.* — "The Etcher," "The Man at the Window," "1814."

Other noted names among modern French artists are: *Thomas Couture* (1815-1879), a painter of historical pictures marked by an intense feeling of realism; *Jean Leon Gerome* (1824- ), who paints Oriental scenes full of charm and color; *Gustave Boulanger*, *Alexander Cabanel* (1823- ), and *J. J. Benjamin Constant* (1845- ), eminent for classic historical paintings; *Gustave Doré* (1832-

1883), often faulty in drawing and color, but who produced a vast number of striking and imaginative pictures representing a great variety of subjects; *Edouard Detaille* and *Alphonse de Neuville*, known for their pictures treating of incidents of war; *Rosa Bonheur*, famous for her animal painting; *Emile Breton*, the landscape painter; and *Jules Bastien Lepage* (1848-1884), famous for his "Jeanne d'Arc."

## ENGLISH SCHOOL.



CHARACTERISTICS: Distinctly characterized by the influence of Titian and Rembrandt through Sir Joshua Reynolds; color and effect the aim, together with a close imitation of nature.

*Sir Peter Lely* (1618–1680), born in Westphalia of a Dutch family, came to England in 1641, and is classed among the early English painters. He was especially a painter of the portraits of women, and is said to have been a great flatterer with his brush. Although his work is far inferior to that of Vandyck, yet he rivalled him in position and patronage, having been made, after the death of the latter, court painter to Charles II. Lely's portraits are wanting in color, and in light and shade, and have a sameness, owing to a mannerism<sup>1</sup> in painting the eyes. His draperies are painted with skill and possess elegance and freedom.

<sup>1</sup> See "Technical Terms used in Painting," page 201.

Lely is said to be the artist to whom Cromwell, when about to sit for his portrait, said : " I desire you will use all your skill to paint my picture truly like me, and not flatter me at all ; but remark all these roughnesses, pimples, warts, and everything as you see me, otherwise I never will pay a farthing for it."

His style is well illustrated by the " Beauties of Charles II.," a series of portraits now at Hampton Court.

*Sir Godfrey Kneller* (1646-1723), born in Lubeck, was Lely's rival and successor in the court patronage of England. He painted no less than eight crowned heads. His portraits are marked by somewhat of a theatrical mannerism. Among the most popular works of this artist is the series of forty-three portraits, known as the "Kit-Cat Club," which has been engraved. Some examples, also, are in the National Gallery, London.

*Sir James Thornhill* (1676-1734), born in Weymouth, was the first painter of native talent employed in England, but his works cannot be said to hold any important rank as examples of fine art. Several of them may be seen at Hampton Court, St. Paul's, and at Greenwich. It was while

painting the ceiling of the Greenwich Hospital that Sir James is said to have been saved from falling to the floor, while walking backward to survey his work, by a person who, with great presence of mind, threw something upon the freshly painted surface, thus causing the painter to dart forward to save his picture from defacement.

*William Hogarth* (1697-1764), born in London, and son-in-law of Sir James Thornhill, is the first great name in English art. He belongs to the province of the higher genre, was author as well as painter, and had the same aim in both his painting and writing. "In his art," says Walpole, "he used colors instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are writers of farce and editors of burlesque nature. . . . Hogarth resembles Butler, but his subjects are more universal, and amidst all his pleasantry he observes the true end of comedy, reformation. There is always a moral in his pictures." Charles Lamb says, "Hogarth's pictures must be *read* as well as looked at."

His aim was to make paintings similar in their effect to stage representations, and he succeeded

eminently. His coloring is, as a general thing, poor, but his best pictures are thoroughly and exquisitely dramatic without being theatrical. He has been styled "the painter of comedy."

Of his paintings, which are numerous, and which have often been engraved, the three following series are the most celebrated: "The Harlot's Progress," "The Rake's Progress," and the "Marriage à la Mode," all of which are in the National Gallery, London. They are full of satire.

*Sir Joshua Reynolds* (1723-1792), born in Plympton, in Devonshire, has been styled the "founder of the English school of painting." He was a great master of portrait painting, and excelled in giving depth of expression to his faces. He was also a remarkable colorist. His principle was that likeness and individual character depend more upon the general effect than upon the exact modelling and likeness of the features. Titian was his model in color, and Rembrandt in effect, but he was much less natural than Titian and much less vigorous than Rembrandt. He, however, wrought a wonderful reformation in the painting of England. His compositions are graceful, his light and shade broad, and his color rich, mellow, and fascinating.



He painted historical pictures, but these are inferior to his portraits. He was first president of the Royal Academy in London, and his popular "Discourses" consists of lectures given there to the students.

Among his finest productions are, "Nelly O'Brien" at Manchester House, "Lord Heathfield" in the National Gallery, and the magnificent "Allegorical Portrait of Mrs. Siddons," in the Grosvenor Gallery; the latter of which is called by many his masterpiece. Well-known pictures often engraved are "Innocence" and "Angels' Heads."

*George Romney* (1734-1802), born in Dalton, in Lancashire, though chiefly distinguished for his poetical compositions, was for many years a rival of Sir Joshua Reynolds in portrait painting. Northcote says in his "Life of Reynolds": "Certain it is that Sir Joshua was not much employed in portraits after Romney grew into fashion." Lord Thurlow also is reported to have said: "Reynolds and Romney divide the town." Romney's style of painting, however, is very different from that of Reynolds, it being characterized chiefly by a vigorous expression of form. His paintings are also remarkable for their freedom of touch and accurate drawing;

in both of these respects they are superior to those of Reynolds, but they seldom approach the rich transparency of color that belongs to the latter artist.

Flaxman gives high praise to Romney's poetical conceptions. He says, "Few artists have left so many examples in their works of the tender and delicate affections," and "many of his pictures breathe a kindred spirit with those of Correggio." Many of Romney's works are to be seen in the Fitzwilliam Museum at Cambridge, and in the Royal Institution at Liverpool.

*Benjamin West* (1738-1820), born in Springfield, Penn., U. S. A., and settled in London in 1763, is noted as being the principal historical painter of the English school. Wornum calls him "truly a royal painter." His composition is very fine and powerful, his drawing good, but his color dull and monotonous. He inaugurated a new era in historical painting by delineating his characters without the conventional Greek or Roman costumes, which had invariably been used before his time; and by this he conferred a great service upon the art, though he was much opposed at the time by the artists, including Sir Joshua Reynolds. West,

himself, thus gives an interesting account of his painting the "Death of General Wolfe": "When it was understood that I intended to paint the characters as they had actually appeared on the scene, the Archbishop of York called on Reynolds and asked his opinion. They both came to my house to dissuade me from running so great a risk. Reynolds began a very ingenious and elegant dissertation on the state of the public taste in this country, and the danger which every innovation incurred of contempt and ridicule, and concluded by urging me earnestly to adopt the costume of antiquity, as more becoming the greatness of my subject than the modern garb of European warriors. I answered that 'the event to be commemorated happened in the year 1758, in a region of the world unknown to Greeks and Romans, and at a period of time when no warriors who wore such costume existed. The subject I have to represent is a great battle fought and won; and the same truth which gives law to the historian should rule the painter. If, instead of the facts of the action, I introduce fictions, how shall I be understood by posterity? I want to mark the place, the time, the people, and to do this I must abide by the truth.'

"They went away then, and returned when I had the painting finished. Reynolds seated himself before the picture, examined it with deep and minute attention for half an hour ; then, rising, said to Drummond, 'West has conquered ; he has treated the subject as it ought to be treated ; I retract my objections ; I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art.'"

West was patronized by George III., from whom he received a salary for thirty-three years. He was second president of the Royal Academy.

His "Death of General Wolfe" is in the Grosvenor Gallery, London.

*Richard Wilson* (1713-1782), born in Montgomeryshire, is noted as being the pioneer of the English school of landscape painters. He was not fortunate enough to paint pictures that were very popular in his lifetime, yet they are accounted worthy of admiration by critics of to-day. These are largely classical scenes, in which there is more or less of conventionality. His pictures are marked by good composition, somewhat cold color, bold and massive foregrounds, verdant foliage, and great effects of distance. The figures were generally painted by some other artist.

Many of Wilson's pictures have been engraved, as "Cicero in his Villa," "Meleager and Atalanta," "Apollo and the Seasons," and the "Niobe," which is in the National Gallery.

*Thomas Gainsborough* (1727-1798), born in Sudbury, in Suffolk, has been called the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape, and is an honor to the English School. He has been called by one writer a "child of Nature," and there are a certain sparkle, freshness, and originality in his works that justify the name.

The story is told that neither he nor his neighbors were aware of his talent until one day, seeing a country fellow looking over his garden-wall at some pears, he caught up a bit of board and made so life-like a portrait of him that, by its means, the fellow, who proved to be a most troublesome fruit thief, was identified and brought to punishment. This incident led him to devote himself to painting.

Sir Joshua Reynolds says of him, "Whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine"; and, also, speaks thus of the peculiar method of handling, called hatching, which Gainsborough used: "All

these odd scratches and marks which, on a closer examination, are so observable in Gainsborough's pictures, and which, even to experienced painters, appear rather the effect of accident than design, — this chaos, this uncouth and shapeless appearance, — by a kind of magic, at a certain distance, assumes form, and all the parts seem to drop into their proper places ; so that we can hardly refuse acknowledging the full effect of diligence, under the appearance of chance and hasty negligence."

Among this artist's most able portraits are "Mrs. Siddons" and "Dr. Schomberg" in the National Gallery, and "The Blue Boy" in the Grosvenor.

The last, representing a youth in blue satin, is said to have been painted to disprove the opinion of Sir Joshua Reynolds, that the predominance of blue in a picture is incompatible with a good effect of color.

Noted genre pictures are "The Shepherd Boy in the Shower" and "Woodman and his Dog in the Storm."

Several fine examples of his landscapes are in the South Kensington Museum Gallery and in the National Gallery, London.

*James Barry* (1741-1806), a native of Ireland, *Henry Fuseli* (1741-1825), born in Zurich, and *John Opie* (1761-1807), born in Cornwall, were successively professors of painting in the Royal Academy, and were writers and excellent critics on art, as well as artists. Wornum says that the imagination of both Barry and Fuseli was too active for their judgment, that their hands lacked the power to express what their minds conceived. Striving to follow in the footsteps of Michael Angelo, their work sometimes seems so inadequate as to almost sink to the burlesque.

Examples of Barry's work may be seen in his "Adam and Eve" in the South Kensington Gallery, London, and the series of six large pictures at the Adelphi, London, which are intended to represent the history of the civilization of man.

Fuseli's best works are his eight compositions for Boydell's Shakespeare Gallery.

Opie painted many portraits and some good historical pictures.

*Sir Thomas Lawrence* (1769-1830), born in Bristol, is noted as a portrait painter, excelling chiefly in his portraits of women and children. He was a fine colorist, but was not very correct in

his drawing, some of his figures being noticeably out of proportion to their heads. He also had the fault of sometimes losing the value of his heads in the splendor of the accessories.

Several portraits by Lawrence are in the Waterloo Gallery at Windsor, also in the National Gallery, London.

*William Etty* (1787-1847), born in York, has been styled the greatest of English colorists. He was, for a short time only, a pupil of Sir Thomas Lawrence, and mastered many and great difficulties before he gained any reputation in his chosen profession.

Finally, he was able to go to Venice, and it is to his study there that his final great success must be attributed. After his return to England, he produced a long list of works magnificent in color. There is a pure sentiment in Etty's pictures that renders them worthy to take a high place among English works of art.

Noted pictures are "Imprudence of Candaules" in the Vernon Collection of the South Kensington Gallery and "Youth on the Prow and Pleasure at the Helm" in the National Gallery.

*James Mallord William Turner* (1775-1851),



born in London, stands unrivalled among the world's landscape painters. Claude Lorraine was his model, whom finally he surpassed. He was an indefatigable worker, and gave to the world an immense number of paintings. For more than sixty years, with scarcely an intermission, the pictures of Turner were hung on the walls of the Royal Academy.

His life was remarkable by reason of the contrast between its humble origin and the weakness and pitifulness of its private aims, and its splendid results for the nation and the world of art.

Turner painted both in water-colors and in oils; many critics giving a superior rank to his water-colors. He always idealized his subject, painting, not the place itself, but after having grasped all the principal features of a region, gathering these into one impression, which he placed upon paper or canvas. His pictures are characterized by luminous coloring, with wonderful aerial perspective, atmosphere, and skies; he seems to have been ever striving to represent *light* with all its prismatic changes.

Mr. Ruskin, the great English art-critic, made it a chief object in the writing of his "Modern

Painters " to hold the works of Turner up for the admiration of the world, believing, as he did, that he had painted the noblest skies, mountains, trees, seas, etc., ever represented by artist's brush.

During the latter years of his life his painting grew to be fantastic and almost incomprehensible at times. All sense of form seems to have been lost in weird and brilliant color.

Two rooms in the National Gallery are devoted solely to Turner's oil pictures, which also are scattered among all other English Galleries and private collections.

"The Slave Ship," one of his most noted later works, is in a private collection in Boston.

"The Old Temeraire" and "Wilkie's Burial" are among the most noted in the National Gallery.

There is also a Turner Water-color Gallery, attached to the National Gallery, which contains about three hundred of his water-color paintings, including the original illustrations of Roger's "Italy."

*John Constable* (1776-1837) and *Sir Augustus Wall Callcott* (1779-1844) are both noted as landscape artists. The works of Constable are conspicuous for the simplicity of their subjects, the

freshness of their color, and many of them for the fondness he had for giving the effect of dew, which became almost a mannerism.

Callcott's landscapes are distinguished for a beautiful repose. Some of them resemble the early work of Turner.

Paintings by both Constable and Callcott are in all large English galleries.

*Sir David Wilkie* (1785-1841), *Charles Robert Leslie* (1794-1859), born of American parents, and *William Mulready* (1786-1863), are all noted for their genre painting.

Several of the finest works of *Wilkie*, who received the name, "prince of British genre painters," are in the National Gallery; prominent among which are "The Village Festival," "The Blind Fiddler," and "Peep-o'-day Boy's Cabin."

Here also are *Leslie's* "Uncle Toby and the Widow" and "Sancho Panza," and *Mulready's* "Choosing the Wedding Gown." Many of the latter artist's works are in the South Kensington Gallery.

*Edwin Landseer* (1802-1873) has gained great distinction as an animal painter. His pictures are full of sentiment, and show such a deep sympathy

with the dumb creation that they appeal to the heart of the spectator and must possess lasting worth. Deer and dogs were his favorite subjects, and his paintings of these creatures have been so admirably reproduced that they are familiar to all.

Many of Landseer's paintings are in the South Kensington and National Galleries, London ; among which are "The Hunted Stag," "Alexander and Diogenes," "High Life and Low Life," and "The Shepherd's Chief Mourner."

*Charles Landseer*, the brother of Sir Edwin, was also a painter of animals.

#### ENGLISH PAINTING IN THE PRESENT CENTURY.

English painting in the present century has been much influenced by the spirit of pre-Raphaelitism induced by *Holman Hunt* (1827- ), *Danté Gabriel Rossetti* (1828-1882), and *John Everett Millais* (1829- ), who have been its most earnest advocates.

*Holman Hunt* is well known by his "Light of the World," which has been so often reproduced, where the Saviour is represented with a lantern hanging from his hand, knocking at a vine-clad gate in the darkness of the night ; "Christ in the

Temple," "Shadow of the Cross," and "Triumph of the Innocents."

*Millais'* works are very numerous and exceedingly popular. Among them are "First Sermon" and "Second Sermon," "Yes or No?" and most popular of all, "The Huguenot Lovers."

*Rossetti's* paintings are full of romantic feeling and of mystic sentiment. They need to be truly studied to be appreciated, for they have many faults of drawing and crudities of form. Examples are "Danté's Vision," "Beata Beatrix" and "Girlhood of the Virgin."

Other noted artists are *Burne-Jones*, whose pictures, half classic, half romantic, are full of the sentiment of beauty; *Sir Frederick Leighton* (1830—), who has painted so many Italian and Eastern pictures, pure in feeling and rich in color; *George W. Boughton*, known by his pictures of Holland life; *Elizabeth Thompson Butler*, so successful in her "Roll-call," "Balaklava," and other military pictures; *George F. Watts*, famous for his historical and higher genre pictures and portraits; *Hubert Herkomer*, portrait painter; and *Birket Foster*, whose charming water-colors and many studies of rural life are well known.

## EMINENT AMERICAN ARTISTS.



*Gilbert Charles Stuart* (1755-1828), distinguished in portraiture, was born in Narragansett, R.I., was a pupil of Benjamin West in London, and finally settled in Philadelphia, and later in Boston, where he died. He painted portraits of several of the Presidents, as well as of most of the distinguished characters of the Revolution. Washington Allston writes that "Stuart was superior to almost every other painter in the faculty of distinguishing between the conventional expression that belongs to manners and the more subtle indication of the individual mind."

Stuart's portraits of Washington and of Martha Washington are in the Museum of Fine Arts, Boston.

*John Singleton Copley* (1737-1815), born in Boston, painted portraits which have won much admiration. In 1774 he visited Italy, where he studied especially the works of Titian and Cor-

reggio. A few years later he established himself in London, where he painted many historical pictures.

Many of Copley's portraits are in the vicinity of Boston. One of the most interesting, named "Portrait of the Artist and his Family," is in the Museum of Fine Arts. A noted historical picture is "Death of Lord Chatham" in the National Gallery, London.

*Washington Allston* (1779-1843) was born in South Carolina. In 1801 he went to London and studied in the Royal Academy under the presidency of Benjamin West. Later he spent several years of study in Rome, where he was known by the name of the *American Titian*. He returned to America in 1818, and lived for the rest of his life in Boston and Cambridge. Allston painted with great feeling and simplicity. There is a rich, mellow coloring in his pictures, unrivalled since the days of the old masters. He painted historical and religious pictures, also some fine ideal heads.

Several of Allston's finest works are in private galleries in and near Boston. One, "Belshazzar's Feast" (left incomplete), is in the Museum of Fine Arts, Boston.

Other names of note in American painting are *Rembrandt Peale* (1787-1860), the portrait painter ; *Edward Malbone* (1777-1807), celebrated for his beautiful miniature painting ; *John Trumbull*, noted for his pictures of the Revolution ; *Thomas Sully*, *William Page*, *Henry Gray*, and *George Healy*, portrait painters, and *George Fuller*, known for his ideal figures and portraits.

*William Morris Hunt* (1824-1879), born in Brattleborough, Vt., became a pupil of Couture in Paris in 1848. Returning to Boston, he exerted quite an influence in painting. His works are historical, genre, and portrait. The allegorical decorations of the State Capitol in Albany, N.Y., were painted by him.

Well-known paintings are "The Bugle Call," "The Drummer Boy," and "The Bathers."

*Thomas Cole* (1801-1848), born in England, came to America when a child, and was the pioneer landscape painter of this country. He won his first fame by painting autumnal scenes on the Hudson ; he also painted allegorical pictures, one of which, "The Voyage of Life," has been engraved. Following Cole, as landscapists, are the names of *Frederic Edwin Church*, famous for his pictures



“South America” and “Niagara Falls”; *Albert Bierstadt*, for his “Rocky Mountains” and “Yosemite Valley”; *William Bradford*, for his icebergs; *George L. Brown*, for his Italian pictures, full of wonderful aerial effects and color; *Samuel Colman*, *Inness*, *Hart*, and many others. At present the French School is having a strong influence upon American painting.

## VERY FAMOUS PICTURES,

BY WHOM PAINTED, AND WHERE THEY ARE TO BE FOUND,  
ARRANGED IN CHRONOLOGICAL ORDER OF ARTISTS' LIVES.

The "Last Supper," Leonardo da Vinci, Milan.

The "Last Judgment," Michael Angelo, Sistine Chapel, Rome.

"Taking Down from the Cross," Volterra, Trinità de' Monti, Rome.

The "Transfiguration," Raphael, Vatican, Rome.

The "Madonna di San Sisto," Raphael, Dresden Gallery.

The "Santa Notte," or "Nativity," Correggio, Dresden Gallery.

The "Communion of St. Jerome," Domenichino, Vatican, Rome.

The "Assumption of the Virgin," Titian, Academy, Venice.

The "Aurora," Guido Reni, Rospigliosi Palace, Rome.

The "Descent from the Cross," Rubens, Cathedral, Antwerp.

The "Night Guard," Rembrandt, Museum, Amsterdam.

The "Immaculate Conception," Murillo, Louvre, Paris.

VERY FAMOUS PORTRAITS.

"Mona Lisa," Leonarda da Vinci, Louvre, Paris.

"La Fornarina," Raphael, Barberini Palace, Rome.

"Donna Bella," Titian, Sciarra Gallery, Rome.

"Titian's Daughter," Titian, Museum, Berlin.

"Beatrice Cenci," Guido Reni, Barberini Palace, Rome.

"The Straw Hat," Rubens, National Gallery, London.

## EMBLEMS

BY WHICH THE DIFFERENT CHARACTERS REPRESENTED IN A  
DEVOTIONAL PAINTING MAY BE KNOWN.

There are some very interesting facts regarding the manner in which Christian art has pictured the three persons of the Holy Trinity, the apostles and other saints and martyrs, a knowledge of which seems to be necessary to the student of historical painting in order to enable him to understand the thought of the artist, who painted any devotional picture. Especially is this the case since there is no class of pictures produced by the old masters so numerous as this. A list of the most important emblems, which enable us to know the characters denoted in a painting of this kind, is given below.

The *Glory*, *Nimbus*, or *Aureole* is an emblem of divinity, and is used only in the portrayal of some holy being; the oblong *glory* surrounding the whole person is confined to figures denoting one of the Holy Trinity, the Virgin or saints, when in the act of ascending into heaven. When used to distinguish one of the three persons of the Trinity, the glory is often cruciform or trian-

gular. When used simply around the head, it is properly the *nimbus* or *aureole*. When this is square, it designates some one living at the time the picture was painted. From the fifth to the twelfth century, this nimbus was pictured as a disc or plate over the head; from the twelfth to the fifteenth, it was a broad golden band around or behind the head; from the fifteenth it was a bright fillet over the head; and since the seventeenth it has been seldom used.

The *Lamb* is the peculiar symbol of the Redeemer, as the sacrifice without blemish. It is also sometimes given to John the Baptist in the same sense of sacrifice. As a general emblem of innocence, meekness, and modesty it is given to St. Agnes.

The *Lion*, in its significance of solitude, is placed near St. Jerome and other saints, who lived as hermits. As denoting a martyrdom in the amphitheatre, it is found with martyr saints as St. Ignatius and St. Euphemia.

The *Sword* also signifies martyrdom, and thus is given to St. Paul, to St. Catherine and others, who died by it. As a general symbol of martyrdom, it is occasionally given to martyrs who did not suffer this particular death.

*Arrows* are given to St. Sebastian, St. Ursula, and St. Christina, who were tortured or died by them.

The *Caldron*, signifying torture, is given to St. John the Evangelist and to St. Cecilia.

The *Wheel* or *Wheels*, symbols of torture, are given to St. Catherine.

The *Skull* signifies penance, and is often placed beside Mary Magdalene.

The *Palm* is the universal symbol of victory and triumph.

The *Olive* is the emblem of peace and reconciliation, and as such is borne frequently by the Angel Gabriel.

The *Dove* is the emblem of the Holy Ghost, also of simplicity and purity, as in many pictures of the Madonna and Child.

The *Lily* is another symbol of purity, and is often seen in pictures of the Virgin, especially in pictures of the Annunciation.

The *Chalice*, or sacramental cup, signifies faith, and as such is often given to St. Barbara.

The *Cup with the Serpent* is sometimes given to St. John. This is from the tradition that poison was once offered him in a cup from which he expelled the venom in the form of a serpent, by making the sign of the cross.

After the sixth century it became usual to distinguish each of the apostles by some particular emblem, borrowed from some circumstance of his life or death, thus : —

St. Peter bears the keys or a fish.

St. Paul, the sword ; sometimes two swords.

St. Andrew, the transverse cross.

St. James Major, the pilgrim's staff.

St. John, the cup with the serpent ; sometimes in his character of Evangelist, the eagle.

St. Thomas, a builder's rule ; also, but more seldom, a spear.

St. James Minor, a club.

St. Philip, the staff or crosier, surmounted by a cross ; or a small cross in his hand.

St. Bartholomew, a large knife.

St. Matthew, a purse.

St. Simon, a saw.

St. Thaddeus (or Jude), a halberd or lance.

St. Matthias, a lance — or an axe.

Judas Iscariot is always portrayed as being hideous, often deformed.

The four great Latin fathers who enter most frequently into devotional pictures, are St. Jerome, St. Ambrose, St. Augustine, and St. Gregory.

*St. Jerome* is the most important of these, and is

almost always represented in one of three ways : as patron saint in Cardinal's robes, or with the Cardinal's hat at his feet ; as a translator of the Scriptures with an open book in his hand ; or, as a penitent, half naked and emaciated ; a lion is almost always near him. His forehead is very lofty and his beard reaches to his girdle.

*St. Ambrose* is often represented with a bee-hive or bees near him ; but most often with a knotted scourge of three thongs in his hand.

*St. Augustine* may be known by a flaming heart, or a heart pierced to express the ardor of his piety, or the poignancy of his repentance, but these are not often used when he is grouped with other figures. Mrs. Jameson says that when *St. Jerome* is accompanied by another bishop with a book in his hand, and no particular attribute, we may suppose him to be *St. Augustine*.

*St. Gregory* is usually accompanied by the dove, which in old pictures is always close to his ear.

*St. Mary Magdalene* is usually represented as a most beautiful young woman, with rich golden hair, clad in crimson, violet, or dark-blue drapery, and almost always having in her hand, or near her, the alabaster box or vase.



## SIGNIFICANCE OF COLORS.



Colors were used by these old masters in a symbolic sense, thus :—

*White* was the emblem of light, religious purity, and innocence. Our Saviour was dressed in white after the resurrection, and the Virgin in Annunciation pictures, and those of the Assumption.

*Red* signified divine love, heat, or the creative power, and royalty. White and red roses, as in St. Cecilia's garland, expressed innocence and love. In a bad sense, red signified blood, war, hatred, and punishment. Red and black combined were the colors of Purgatory and of Satan.

*Blue* expressed truth and constancy. Christ and the Virgin Mother wore the red tunic and the blue mantle, as signifying heavenly love and heavenly truth. The same colors were usually given to St. John, with this difference, that he wore the blue tunic and the red mantle.\* In some later pictures the colors are red and green.

*Yellow* was the symbol of the sun ; of the goodness of God ; of marriage, of faith, and fruitfulness. St. Joseph, the husband of the Virgin, wears yellow. In pictures of the apostles, St. Peter wears a yellow mantle over a blue tunic. In a bad sense, yellow signified inconstancy, jealousy, deceit. In this sense it is given to the traitor, Judas Iscariot, who is generally clad in dirty yellow.

*Green* expressed hope, particularly hope in immortality ; also victory, as the color of the palm and the laurel.

*Violet* signified love and truth ; or, passion and suffering. Hence it is the color often worn by the martyrs. Mary Magdalene, as patron saint, wears the red robe, as a penitent wears violet or blue.

These colors, however, were not arbitrary, and exceptions may be found in the use of all of them, although that here given was general.

## TECHNICAL TERMS USED IN PAINTING.



**Accessories.** Any objects not belonging to the main subject of a picture.

**Accident.** A special condition or aspect of an object or collection of objects, as distinguished from a general condition or aspect of the same.

**Aerial Perspective.** The art of giving due diminution to the strength of light, shade, and colors of objects, according to their distances and the mediums through which they are seen.

**Antique.** A term applied to the remains of the works of ancient Greek and Roman artists.

**Aquarelle.** Transparent water-color painting without the use of any body-color.

**Body-color.** Opaque color, often produced by the mixture of Chinese white with transparent colors. It hides the texture of the paper. A term used in water-color painting.

**Breadth.** Effect, resulting from the general treatment of a subject, in which details, light, shade, and harmonious colors are subordinated by grouping them in masses, thus producing simplicity.

**Cartoon.** A design upon paper, prepared by an artist, from which his work is to be executed.

**Cast Shadow.** The shadow thrown on a surface by some object that is interposed between it and the light.

**Chiaro-oscuro** (ki-ä'ro-os-cu'-ro) or **Chiaroscuro.** The art of distributing the lights and shades of a picture with respect to producing the best effect.

**Composition.** The arrangement of the various elements of a picture. The term also includes the *invention* or the original thought of a picture.

**Dead-coloring.** The preparatory painting, cold and pale, on which are placed the finishing colors which give life and beauty to the picture.

**Design.** The outline, or main features:— the *plan* of a picture.

**Dragging.** The process of drawing a brush charged or filled with thick, opaque color heavily and quickly over the painting.

**Effect.** The result of the composition of a picture.

**Finish.** Perfect expression of detail without sacrificing breadth.

**Foreshortening.** The apparent diminution of the length of an object in proportion as the direction of its length coincides with the direction of the visual ray.

**Glazing.** Putting a transparent color over other colors, either to increase or decrease their brilliancy, without changing the effect of light and shade.

**Handling.** The method of using the materials employed in painting. It refers to manipulation.

**Harmony.** The effect of the proper arrangement of forms, lights, and colors in a picture.

**Hatching, or Cross-Hatching.** The use of the brush or pencil so as to make lines that cross each other at regular intervals, and cover only a part of the ground.

**Impasto.** The thickness of the layer or body of pigment applied to the canvas.

**In keeping.** The proper subserviency of tone and color in every part of a picture.

**Lay-figure.** A jointed wooden image on which the artist may put his costumes or draperies so as to study their effect.

**Light.** The illuminated portion of an object which gives direct reflection. *High light* is that small portion of the light surface which receives the illuminating rays at right angles, or which when moistened, glitters. *Reflected light* is the partial illumination of shade caused by reflection from some lighter object near it.

**Local Color.** The true color of an object, unaffected by light, shade, distance, or reflection.

**Mannerism.** Any peculiar method of work carried to excess.

**Medium.** The material in which an artist executes his work.

**Monochrome.** Of one color.

**Motive.** That which inspires the conception and creation of a picture.

**Perspective.** The art of making such a representation of an object on a plane surface as shall present the same appearance that the object itself would present to the eye when seen from a particular point; or, it is drawing things as they appear, not as they are.

**Relief.** The apparent projection of an object or objects from the plane surface.

**Romantic.** Pertaining to the popular style of thought of the Middle Ages, as opposed to the classical antique.

**Scumbling.** The process of passing a thin film of opaque color in a nearly dry condition, over other color, so as not to cover it completely.

**Shade.** The opposite of light.

**Stippling.** The process of making a series of small touches, strokes, or dots, so as to obtain evenness of surface, gradation of shade, or intensity of shadow. It is a method of handling much used by some English water-colorists.

**Style.** The treatment of the subject of a composition, also its handling.

**Technique.** Method of execution.

**Texture.** Imitation of the surface of the object.

**Tone.** The agreement of lights and darks and of color-quantities.

**Values.** The relationships of lights and darks and of color-intensities throughout a picture.

**Vehicle.** Any liquid used to dilute colors so as to render them of a proper consistency for use.

# INDEX OF SCHOOLS AND ARTISTS,

AND

## PRONOUNCING VOCABULARY OF ARTISTS' NAMES.



	PAGE
Achenbach, Oswald (ä'ken-bäk).....	135
Aelst, Wilhelm van (văn älst).....	149
Albani, Francesco (äl-bä'nee).....	102
Albertinelli, Mariotto (äl-ber-tee-nel'lee) .....	50
Allston, Washington (ols'ton).....	187
Alma-Tadema, Laurens (äl'mä-tä-dä'mä) .....	149
American Artists .....	186
Angelico, Fra (än-jä'le-ko, frä) .....	34
Angelo, Michael (än'jā-lo) .....	50
Antiphilus (an-tif'e-lus) .....	24
Antonello da Messina (än-to-nel'lo dä mes-see'nä) .....	37
Apelles (a-pel'eez) .....	19
Apollodorus (a-pol-lo-dō'rus) .....	14
Baptiste (bäp'teest') .....	159
Barry, James .....	179
Bartolommeo, Fra (bar-to-lom-mä'o, frä) .....	47
Bassano, Il (eel häs-sä'no).....	92
Becker, Carl .....	137
Becker, Jacob .....	135
Bellini, Gentile (bel-lee'nee, jen-tee'lā) .....	82
Bellini, Giovanni (jo-văn'nee).....	81
Berchem, Nicolas (bairk'hēm).....	147
Bierstadt, Albert (beer'stät).....	189

	PAGE
Bolognese School .....	98
Bonhenr, Rosa (bō-nŭr') .....	168
Bonsignori, Francesco (bon-seen-yō'ree) .....	58
Botticelli, Sandro (bot-e-chel'ee) .....	41
Boughton, George W. (bō'ton) .....	185
Boulanger, Gustave (boo'lāng'zhā') .....	167
Bradford, William .....	189
Breton, Emile (brā'tong', ā'meel') .....	168
Brown, George L. ....	189
Brun, Charles le (lēh broon', shārl) .....	158
Buonarotti, Michael Angelo (boo-o-nā-rot'ee) .....	50
Burne-Jones, Edward .....	185
Butler, Elizabeth Thompson .....	185
Cabanel, Alexandre (kā'bā'nel') .....	167
Callcott, Sir Augustus (kol'cot) .....	182
Cano (kā'no) .....	156
Caravaggio (kā-rā-vād'jo) .....	106
Cimabue (chee-mā-boo'ā) .....	28
Cimon (sī'mon) .....	12
Church, Frederic Edwin .....	188
Clouet (kloo'ā') .....	157
Cole, Thomas .....	188
Colman Samuel .....	189
Constable, John .....	182
Constant, Benjamin (kon'ston') .....	167
Copley, John Singleton .....	186
Cornelius, Peter (kor-neel'yus) .....	134
Corot, Jean Baptiste (kō'rō', zhān bāp'teest') .....	166, 167
Correggio (kor-red'jo) .....	76
Cousin, Jean (koo'zang', zhān) .....	157
Couture, Thomas (koo'tiir') .....	167
Cranach, Lucas (krān'ak) .....	129
Crivelli, Carlo (kree-vel'lee) .....	83
Cuyp, Albert (koip) .....	148
Daubigny, Charles François (dō'been'yee) .....	166, 167
David, Jacques Louis (dā'veed , zhāk loo'e) .....	161



	PAGE
Decamps, Alexandre G. (děh-kong')	166, 167
De Haas (děh-häs')	149
Delacroix, Eugene (děh-lä'krwä', ū'zhān')	166
Delaroche, Paul (děh-lä'rosh', pōl)	164
Denner, Balthasar	133
Detaille, Edouard (děh-tāl', ād'wār')	168
Diaz (dee'äth)	166
Dolci, Carlo (dol'chee)	105
Domenichino (do-men-ee-kee'no)	98
Doré, Gustave (dō'rā', gūs'täv')	167
Dow, Gerhard	143
Duccio (doot'cho)	29
Dupré, Jules (dü'prā', zhül)	166, 167
Dürer, Albrecht (dü'rer)	127
Dutch School	138
Eclectic School	98
Egyptian Painting, Ancient	8
Elzheimer, Adam (elts'hī-mer)	132
English School	169
Escosura, Leon (es-ko-soo'rä)	156
Etty, William	180
Eyck, Hubert van (vān ik)	113
Eyck, John van	114
Ferrari, Gaudenzio (fer-rä'ee)	75
Fiorentino, Stephano (fee-o-ren-dee'no)	31
Flemish School	113
Florentine School	28
Forli, Melozzi da (dä for'lee, mee-lot'zee)	57
Fortuny, Mariano (for-too'nee)	156
Foster, Birket	185
Foucquet, Jean (foo'kā')	157
Francesca, Piero della (frän-ses'-kā)	61
Francia (frän'chä)	62
French School	157
Fromentin, Eugene (fro'mong'tang')	166, 167
Fuller, George	188

	PAGE
Fuseli, Henry (fū'zě-lě) .....	179
Gaddi, Taddeo (gäd'dee) .....	31
Gainsborough, Thomas (gānz'būr-ěh) .....	177
Gericault, Jean Louis (zhā're-ko') .....	162
German School .....	125
Gerome, Jean Leon (zhā'rōm') .....	167
Ghirlandajo (ger-lān-dā'yo) .....	42
Giorgione (jor-jō'nā) .....	84
Giottino (jot-tee'no) .....	31
Giotto (jot'to) .....	29
Gisbert (zheez'bair) .....	156
Giunta da Pisa (joon'tā dā pee'za) .....	28
Gonzalva (gon-zāl'vā) .....	156
Gozzoli, Benozzi (got'so-lee bā-not'see) .....	39
Gray, Henry .....	188
Greek Painting, Ancient .....	10
Greuze, Jean Baptiste (grürz) .....	160
Gnercino (gwer-chee'no) .....	104
Guido Reni (gwee'do rā'nee) .....	100
Guido da Siena (gwee'do dā se-ā'nā) .....	28
Hart, William .....	189
Healy, George .....	188
Heem, David de .....	149
Heinlein (hīn'lin') .....	136
Henneberg (hen'e-berg) .....	137
Herkomer, Hubert (herk'o-mer) .....	185
Herrera, Francisco de (er-rā'rā) .....	155
Hess, Peter .....	136
Hildebrandt (hil'de-brānt') .....	137
Hobbema, Minderhout (hob'be-mā) .....	147
Hoffmann, H. Johann (hof'män) .....	135
Hogarth, William .....	111
Holbein, Hans (hol'bīn) .....	130
Hunt, William Holman .....	184
Hunt, William Morris .....	188
Huysum, Johann van (hoi'sum) .....	149

	PAGE
Ingres, Jean Auguste (ǎngr zhǎn ō'güst).....	161
Inness, George .....	189
Israels, Josef (iz'rǎ-els).....	149
Jordan, Rudolf (yor'dan).....	135
Kaulbach, Wilhelm (kowl'bāk) .....	136
Koekkoek, Barent C. (kook'kook).....	149
Koekkoek, Gabriel .....	149
Knaus, Ludwig (nows, lood'vig).....	135
Kneller, Sir Godfrey (nel'er).....	170
Krafft, Peter .....	137
Kuger, Friedrich (koo'ger, frīd'rik).....	136
Landseer, Charles .....	184
Landseer, Edwin .....	183
Lanfranco, Giovanni (lān-fran'ko) .....	103
Lawrence, Sir Thomas .....	179
Leighton, Sir Frederick (lā'ton) .....	185
Lely, Sir Peter .....	169
Lemoine, François (lēh-mwān') .....	159
Leonardo da Vinci (lā-o-nārd'o dā vin'chee) .....	43
Leonbruno, Lorenzo (lā-on-broo'no) .....	58
Lepage, Jules Bastien (lēh-pazh') .....	168
Leslie, Charles Robert.....	183
Lessing, Karl .....	135
Le Sueur, Eustache (sū'ur, ūs'tāsh) .....	158
Leutze, Emanuel (loit'seh).....	135
Lippi, Filippino (lip'pee).....	41
Lombard School .....	73
Lorraine, Claude (lor-rān') .....	111
Luini, Bernardino (loo-ee'nee) .....	73
Mabuse (mā'büz').....	119
Makart, Hans.....	136
Malbone, Edward .....	188
Mantegna, Andrea (mān-tān'yā).....	56
Masaccio (mā-sāt'cho) .....	36
Matsys, Quintin (māt'sis') .....	118
Mauve, V. (mōv'e) .....	149

	PAGE
Max, Gabriel .....	136
Meissonier, J. L. E. (mā'sō'ne-ā') .....	166, 167
Memling, Hans .....	116
Memmi, Simone (mem'mee, see-mō'nā) .....	38
Mengs, Raphael .....	133
Menzel, Adolph (ment'sel) .....	136
Metzu, Gabriel .....	144
Meyerheim, Edward (mī'er-hīm') .....	137
Meyerheim, Paul .....	137
Micon (mī'con) .....	13
Millais, John Everett (mil'lā') .....	184, 185
Millet, Jean François (mee'yā') .....	166, 167
Monnoyer, Jean Baptiste (mon'wā'yā') .....	159
Moretto, Il (mo-ret'o) .....	96
Morgenstein, Christian (mor'gen-stīn') .....	136
Mulready, William (mul'red-e) .....	183
Munkácsy, Michael (moon'kā-chee) .....	137
Murillo, Bartolomé Estéban (moo-reel'yo) .....	153
Nason, Peter .....	149
Naturalists, School of .....	106
Neuville, Alphonse de (ner'veel') .....	168
Niccola da Pisa (neek'-o-lā dā pee'za) .....	28
Opie, John (ō'pe) .....	179
Orcagna (or-kān'yā) ..	32
Os, Johann van .....	149
Ostade, Adrian van (vān os'tā'dēh) .....	143
Pacuvius (pā-koo've-us) .....	25
Paduan School .....	55
Page, William .....	188
Palmaroli (pāl-mā-rō'lee) .....	156
Parmigiano (par-mee-jā'no) .....	78
Parrhasius (par-rā'she-us) .....	16
Peale, Rembrandt .....	188
Perugino (pā-roo-jee'no) .....	59
Pinturicchio (peen-too-reek'e-o) .....	63
Piombo, Sebastian del (pee-om'bo) .....	90
Polygnotus (pol-ig-no'tus) .....	12

	PAGE
Pordenone (por-dā-no'nā) . . . . .	92
Potter, Paul. . . . .	146
Poussin, Gaspar (poo'sang') . . . . .	111
Poussin, Nicholas. . . . .	109
Protogenes (pro-toj'e-neeZ) . . . . .	22
Pyreicus (pe-rī'kus) . . . . .	24
Rahl, Carl (räl) . . . . .	137
Raphael Santi (räf'ā-el sän'tee) . . . . .	64
Rembrandt van Ryn (rem'brānt vān rīn) . . . . .	138
Reynolds, Sir Joshua . . . . .	172
Ribalta, Francisco (ree-bäl'tä) . . . . .	151
Ribera, Josef de (ree-bä'rä) . . . . .	107
Ritter, Henry . . . . .	135
Roelas, Juan de las (ro-ā'las, hoo-än') . . . . .	150
Roman School . . . . .	59
Romano, Julio (ro-mā'no) . . . . .	71
Romney, George . . . . .	173
Rosalez (ro'zä-leth) . . . . .	156
Rosa, Salvator (ro'zä, sāl-vä'tor) . . . . .	108
Rossetti, Danté Gabriel (ros-set'ee) . . . . .	184, 185
Rousseau, Theodore (roo'sō') . . . . .	166
Rubens, Peter Paul (roo'benz) . . . . .	120
Ruiperez (roo-eep'e-reth) . . . . .	156
Ruisdael, Jacob (rois'däl) . . . . .	146
Ruysch, Rachel (roisk) . . . . .	149
Sarto, Andrea del . . . . .	53
Schadow, Wilhelm (shä'do) . . . . .	135
Scheffer, Ary (shef'er) . . . . .	165
Schorn, Carl (shorn) . . . . .	137
Schrader, Julius (shrä'der) . . . . .	137
Signorelli, Luca (seen-yo-rel'ee) . . . . .	39
Soddoma, Il (sod-do'mä) . . . . .	74
Spagna, Lo (spän'yä) . . . . .	70
Spagnoletto, Lo (spän-yo-let'o) . . . . .	107
Spanish School . . . . .	150
Squarcione, Francesco (squär-chō'nā) . . . . .	55
Stephan, Meister (stef'än, mīs'ter) . . . . .	126

	PAGE
Stuart, Gilbert Charles .....	186
Sully, Thomas .....	188
Teniers, David (ten'yers) .....	140
Terburg, Gerhard .....	142
Thornhill, Sir James .....	170
Timanthes (ti-man'theez) .....	18
Tintoretto (tin-to-ret'to) .....	93
Titian (tish'e-an) .....	86
Troyon, Constant (trwä'yōn') .....	166, 167
Trumbull, John .....	188
Tuscan School .....	28
Turner, James M. W. ....	180
Turpilus (tur-pil'i-us) .....	25
Umbrian School .....	59
Vandyck, Antony (văn-dik') .....	123
Vecchio, Il (vet'cho) .....	91
Velasquez, Diego (vā-lās'keth) .....	152
Velde, Willem van de (văn de vel'dēh) ..	148
Venetian School .....	81
Vernet, Claude Joseph (ver'nā') .....	160
Vernet, Horace .....	163
Veronese, Paul (vā-rō-nā'zā) .....	95
Volterra, Daniele da (vol-ter'rā) .....	54
Voltz .....	136
Waldmüller (vält'mül-er) .....	137
Watts, George F. ....	185
Weber (vā'ber) .....	135
West, Benjamin .....	174
Weyden, Rogier van de (vī'den) .....	115
Wilkie, Sir David .....	183
William of Cologne .....	126
Wilson, Richard .....	176
Wolgemuth (vōl'ge-moot') .....	127
Wouverman, Philip (wow'ver-mān) .....	145
Zeuxis (zūks-is) .....	15
Zurburan, Francisco de (thoor-bā-rān') ..	153

## ADVERTISEMENTS.





## Hudson's Expurgated Shakespeare.

For Schools, Clubs, and Families. Revised and enlarged Editions of twenty-three Plays. Carefully expurgated, with Explanatory Notes at the bottom of the page, and Critical Notes at the end of each volume. By H. N. HUDSON, LL.D., Editor of *The Harvard Shakespeare*. One play in each volume. Square 16mo. Varying in size from 128-253 pages. Mailing Price of each: Cloth, 50 cents; Paper, 35 cents. Introduction Price: Cloth, 45 cents; Paper, 30 cents. Per set (in box), \$12.00. (To Teachers, \$10.00.) For list see next page.

SOME of the special features of this edition are the convenient size and shape of the volumes; the clear type, superior press-work, and attractive binding; the ample introductions; the explanatory notes, easily found at the foot of the page; the critical notes for special study; the judicious expurgation, never mangling either style or story; the acute and sympathetic criticism that has come to be associated with Dr. HUDSON's name; and, finally, the reasonableness of the price.

**Oliver Wendell Holmes:** An edition of any play of Shakespeare's to which Mr. Hudson's name is affixed does not need a line from anybody to commend it.

**Cyrus Northrop, Prof. of English Literature, Yale College:** They are convenient in form and edited by Hudson,—two good things which I can see at a glance.

**Hiram Corson, Prof. of Rhet. and Eng. Lit., Cornell University:** I consider them altogether excellent. The notes give all the aid needed for an understanding of the text, without waste and distraction of the student's mind. The introductory matter to the several plays is especially worthy of approbation. (Jan. 28, 1887.)

**C. F. F. Bancroft, Prin. of Phillips Academy, Andover, Mass.:** Mr. Hudson's appreciation of Shakespeare amounted to genius. His editing accordingly exhibits more than learning and industry,—it reveals insight, sympathy, and conviction. He leads the pupil into the

very mind and heart of "the thousand-souled Shakespeare."

**Byron Groce, Master in Public Latin School, Boston:** The amended text is satisfactory; the typography is excellent; the notes are brief, always helpful, not too numerous, and put where they will do the most good; the introductions are vigorous, inspiring, keenly and soundly critical, and very attractive to boys, especially on account of their directness and warmth, for all boys like enthusiasm. (Jan. 22, 1887.)

**C. T. Winchester, Prof. of English, Wesleyan University:** The notes and comments in the school edition are admirably fitted to the need of the student, removing his difficulties by stimulating his interest and quickening his perception. (Feb. 10, 1887.)

**A. C. Perkins, Prin. of Adelphi Academy, Brooklyn:** In the preparation of the School Shakespeare, Mr. Hudson met fully the capacities and needs of students in our schools and colleges. (Feb. 4, 1887.)

The list is as follows :

- |  |                                    |
|--|------------------------------------|
| *A Midsummer-Night's Dream. <sup>3</sup>                   | *Henry the Eighth. <sup>3</sup>    |
| *The Merchant of Venice. <sup>1</sup>                      | *Romeo and Juliet. <sup>3</sup>    |
| *Much Ado About Nothing. <sup>3</sup>                      | *Julius Cæsar. <sup>1</sup>        |
| *As You Like It. <sup>1</sup> Twelfth Night. <sup>1</sup>  | *Hamlet. <sup>1</sup>              |
| *The Tempest. <sup>2</sup> The Winter's Tale. <sup>2</sup> | *King Lear. <sup>2</sup>           |
| King John. Richard Second.                                 | *Macbeth. <sup>2</sup>             |
| Richard Third. <sup>2</sup>                                | Antony and Cleopatra. <sup>1</sup> |
| *Henry Fourth, Part First. <sup>1</sup>                    | *Othello. <sup>3</sup>             |
| Henry Fourth, Part Second. <sup>1</sup>                    | Cymbeline. <sup>3</sup>            |
| *Henry the Fifth. <sup>2</sup>                             | *Coriolanus. <sup>3</sup>          |

Old Edition, paper, plays starred above. By Mail, 20 cts.; Intro., 15 cts.

### *Hudson's Three-Volume Shakespeare.*

For Schools, Families, and Clubs. With Introductions and Notes on each Play. 12mo. Cloth. 636-678 pages per volume. Mailing Price, per volume, \$1.40; Introduction, \$1.25. The plays included in the three volumes respectively are indicated by figures in the above list.

### *Shakespeare's Complete Works. Harvard Edition.*

By HENRY N. HUDSON, LL.D. In *Twenty Volumes*, 12mo, two plays in each volume. Retail Price : Cloth, \$25.00; half calf, \$55.00. Also in *Ten Volumes*, of four plays each. Retail Price : Cloth, \$20.00; half calf, \$40.00.

THIS is pre-eminently the edition for libraries, students, and general readers. The type, paper, and binding are attractive and superior, and the notes represent the editor's ripest thought.

One obvious merit is, that each volume has two sets of notes; one mainly devoted to explaining the text, and placed at the foot of the page; the other mostly occupied with matters of textual comment and criticism, and printed at the end of each play.

E. P. Whipple, *The Noted Critic* : which has, during the present century, been written, either in English or German.  
Hudson's is the most thoughtful and intelligent interpretative criticism

### *Life, Art, and Characters of Shakespeare.*

By HENRY N. HUDSON, LL.D., Editor of *The Harvard Shakespeare*, etc. In 2 vols. 12mo. 1003 pages. Uniform in size and binding with *The Harvard Shakespeare*. Retail Price: Cloth, \$4.00; half calf, \$8.00.

Dr. A. P. Peabody, *Harvard College* : worth in the library and for current use; and I yield to no one in the highest regard for the editor.  
I regard the edition as unequalled in Shakespearian scholarship, and in its

## Hudson's Selections of Prose and Poetry.

Annotated. 12mo. Paper. Mailing Price of each, 20 cents; Introduction Price, 15 cents.

**Edmund Burke.** SECTION 1. Five Speeches and ten Papers. SECTION 2. A Sketch of his Life. *A Letter to a Noble Lord*, and eleven extracts.

**Daniel Webster.** SECTION 1. The *Reply to Hayne*, and six extracts. SECTION 2. A Sketch of his Life, and extracts from twenty-five Speeches.

**Lord Bacon.** A Sketch of his Life, and extracts from thirty Essays.

**Wordsworth.** SECTION I. Life of Wordsworth, the Prelude, and thirty-three Poems. SECTION II. Sixty Poems and Sonnets, accompanied by foot-notes, historical and explanatory.

**Coleridge and Burns.** Biographies of the Poets, and forty-five Poems.

**Addison and Goldsmith.** A Life of each, fifteen Papers from Addison, and eleven Prose Selections from Goldsmith, with *The Deserted Village*.

## Craik's English of Shakespeare.

Illustrated in a Philological Commentary on Julius Cæsar. By GEORGE L. CRAIK, Queen's College, Belfast. Edited, from the third revised London edition, by W. J. ROLFE, Cambridge, Mass. 12mo. Cloth. 400 pages. Mailing Price, \$1.00; Introduction, 90 cents.

AN exposition in regard both to the language or style of Shakespeare, and to the English language generally.

## Shakspeare's Versification.

Notes on Shakspeare's Versification, with Appendix on the Verse Tests and a short Descriptive Bibliography. By GEORGE H. BROWNE, A.M. 12mo. Paper. 34 pages. Price, interleaved, 25 cents.

## Shakespeare and Chaucer Examinations.

Edited, with some remarks on the "Class-Room Study of Shakespeare," by WILLIAM TAYLOR THOM, M.A., Professor of English in Hollins Institute, Va. Square 16mo. Cloth. 346 pages. Mailing Price, \$1.10; for introduction, \$1.00.

THIS is a revised and enlarged edition of the *Two Shakespeares Examinations*, published several years and very much liked by teachers of English Literature. That book contained two exami-

nations held at Hollins Institute in 1881, on *Hamlet*; in 1882, on *Macbeth*, for the annual prize by the *New Shakespeare Society* of England. Besides these, there are in the new edition the Examinations on *King Lear* (1883), on *Othello* (1884), on *The Merchant of Venice* (1886); a Chaucer Examination (1886), set chiefly by Professor Child, of Harvard University, and based upon the "Prologue," "The Knight's Tale," and the "Nun's Priest's Tale" of the *Canterbury Tales*; with some additional remarks on the Study of Shakespeare and references to the *Tempest*.

**W. M. Baskervill**, *Prof. in Vanderbilt University*: We heartily recommend these examinations to teachers. They are full of suggestive information. They will serve as admirable models.

### Introduction to the Poetry of Robert Browning.

By WILLIAM JOHN ALEXANDER, Ph.D., Munro Professor of the English Language and Literature, Dalhousie College and University, Halifax, N.S., and formerly Fellow of Johns Hopkins University. 12mo. Cloth. v + 212 pages. Mailing Price, \$1.10; for introduction, \$1.00.

THE book opens with an account of Browning's most striking peculiarities in method and style, and attempts to find an explanation of these in the conditions amidst which the Poet has worked, and in the nature of the themes which he treats. In the next place, an exposition is given of those general ideas pervading his work, which can only be gathered from the study of many of his poems, and yet are needful for the full understanding of almost any one of them. This exposition is contained in a series of chapters treating of "Browning's Philosophy," "Christianity as Presented in Browning's Works," and "Browning's Theory of Art." These chapters are followed by a brief chronological review of his writings, and characterization of his development. The various points treated throughout the Introduction are illustrated by a series of selected poems, furnished with careful analyses and copious critical comments. Attention is especially directed to the Analysis of *Sordello*, much fuller and more exact, it is believed, than any heretofore published. The author's aim is to prepare for further unassisted study of the poet.

**F. J. Furnivall**, *Founder of the original Browning Society*: I think your estimate of Browning and your analysis of his limitations and their causes are the best and truest yet made. (*From a letter to the author.*)

## *A Choral Book.*

By FRIEDRICH ZUCHTMANN, Principal of the Conservatory of Music, Springfield, Mass., and EDWIN L. KIRTLAND, Superintendent of Schools, Holyoke, Mass. 8vo. vi + 92 pages. Boards. Mailing Price, 70 cents; for Introduction, 60 cents.

**T**HIS book consists of ninety choice choral pieces, which have proved their quality by centuries of use in the homes, schools, and churches of Germany. The tunes are unchanged in a single note; while the hymns have been translated with religious fidelity to both sentiment and music, the rugged force of the former having been maintained without harshness, and the peculiar rhythmic, dynamic, or phonic effects of the latter having been rendered by a laborious choice and arrangement of vowels, syllables, words, and phrases.

The aim of the work is: *First*, to afford for use in the home circle music easily mastered, and containing means for the best musical culture. *Second*, to introduce into the schoolroom suitable music for sight-reading and for the usual exercises at the opening and closing of the sessions. *Third*, to restore to the churches the ideal music for congregational singing, and ultimately to displace the light *morceaux* of the opera, which are obviously unsuited to convey religious sentiment, and which cannot be well rendered by untrained masses. *Fourth*, to establish and maintain among people and musicians the elevated musical ideal which was possessed by the masters who composed and the people who have loved these matchless harmonies.

**Karl Merz**, *Prin. of Conservatory of Music, Univ. of Wooster, Ohio*: At last light is dawning. For years I have through lectures as well as through the press fought against the tendency of our modern church and Sunday-school music. The Choral Book by Zuchtmann and Kirtland is an ideal one, and I cannot recommend it too highly to schools, Christian homes, and churches. May it meet with that success which it so richly deserves. (May 6, 1889.)

**J. E. Bailey**, *Supt. of Music, Nashville, Tenn.*: I find it a treasure in

rich old chorals. The harmonies have got religion. It is not dance music either in melody or harmony. Success to the book. (May 17, 1889.)

**F. L. Bristow**, *Teacher of Music in the Public Schools, Covington, Ky.*: I consider it a perfect gem in every respect. I shall cheerfully and unhesitatingly recommend it to my friends and music patrons as being the very best choral book that they could possibly desire. I feel truly grateful to you for having published such a choice work. (April 30, 1889.)

# HISTORY.

---

## *Outlines of Mediæval and Modern History.*

By P. V. N. MYERS, A.M., President of Belmont College, Ohio; Author of *Outlines of Ancient History*, and *Remains of Lost Empires*. 12mo, Half Morocco. xii + 740 pages. With colored maps, reproduced, by permission, from Freeman's Historical Atlas. Mailing Price, \$1.65; for introduction, \$1.50. Allowance for a book in exchange, 40 cents.

**THIS** work aims to blend in a single narrative accounts of the social, political, literary, intellectual, and religious developments of the peoples of mediæval and modern times,—to give in simple outline the story of civilization since the meeting, in the fifth century of our era, of Latin and Teuton upon the soil of the Roman Empire in the West. The author's conception of History, based on the definitions of Ueberweg, that it is the unfolding of the essence of spirit, affords the key-note to the work. Its aim is to deal with the essential elements, not the accidental features, of the life of the race.

Unity and cohesion are secured by grouping facts according to the principles of historic development, and while the analysis is rigid and scientific, the narrative will be found clear, continuous, interesting, and suggestive.

**W. F. Allen**, *Prof. of History, University of Wisconsin*: Mr. Myers' book seems to me to be a work of high excellence, and to give a remarkably clear and vivid picture of mediæval history.

**E. B. Andrews**, *Prof. of History and Political Economy, Brown University, Providence, R.I.*: It seems certain to take its place as one of the most serviceable books of its kind before the school and college public. (*Jan. 6, 1887.*)

**Geo. W. Knight**, *Prof. of History, Ohio State University*: The author seems to have gotten hold of the active principle, the leading motives and tendencies of each age; to have taken a comprehensive view of the development of man's ideas, of nations, and of governments. Then he has grouped the various events in such a way as will bring clearly to view these different phases of the world-development without ignoring what may be called the collateral events.

## *The Eastern Nations and Greece.*

(Part I. of Myers and Allen's *Ancient History*.)

By P. V. N. MYERS, President of Belmont College, Ohio. Author of *Mediæval and Modern History*, etc. 12mo. Cloth. ix + 369 pages. Mailing Price, \$1.10; for Introduction, \$1.00; Allowance for an old book in exchange, 25 cents.

THIS is a revision and expansion of the corresponding part of the author's *Outlines of Ancient History*. It embraces the history of the Egyptians, Assyrio-Babylonians, Hebrews, Phœnicians, Lydians, Medes and Persians, and Greeks.

The chapters relating to the Eastern nations have been written in the light of the most recent revelations of the monuments of Egypt and Babylonia. The influence of Oriental civilization upon the later development of the Western peoples has been fully indicated. It is shown that before the East gave a religion to the West it had imparted many primary elements of art and general culture. This lends a sort of epic unity to series of events and historic developments too often regarded as fragmentary and unrelated, and invests the history of the old civilizations of the Orient with fresh interest and instruction.

In tracing the growth of Greek civilization, while the value of the germs of culture which the Greeks received from the older nations of the East is strongly insisted upon, still it is admitted that the determining factor in the wonderful Greek development was the peculiar genius of the Greek race itself.

The work is furnished with chronological summaries, colored maps, and numerous illustrations drawn from the most authentic sources.

**Arthur Latham Perry, Prof. of History, Williams College, Williams-town, Mass.:** I have read every word of Myers' *Eastern Nations and Greece*, and wish to express my sense of the great skill and elegance with which has been condensed into a single small volume all that is really most important to be known of the early nations, in such a way that the memory can easily hold it, and that the mind is satisfied at once with the facts selected and the taste exhibited in handling them. (Oct. 24, 1889.)

**I. T. Beckwith, Prof. of Greek, Trinity College, Hartford, Conn.:** The book seems to me remarkable in its comprehensiveness, and likewise in the clearness and life with which it presents the leading facts in each great movement. I think it far more interesting and useful than any other epitome of the kind which I have seen. (Oct. 19, 1889.)

## *A Short History of the Roman People.*

(Part II. of *Myers and Allen's Ancient History.*)

By WILLIAM F. ALLEN, late Professor of History in the University of Wisconsin. 12mo. Cloth. xv + 370 pages. Furnished with numerous illustrations and 12 black and colored Maps. Mailing Price, \$1.10; for Introduction, \$1.00; Allowance for an old book in exchange, 25 cents.

IN this book Professor Allen desired briefly to relate the history of the Roman people. To him Roman society presented itself as an entirety, so that the political, economic, literary, and religious elements in the life of the Roman people could not be understood in isolation, but only in relation with each other. While thus he considered society as a whole, he found in Roman history two fundamentally important series of events, each of which influenced the other: first, the policy and process by which the Roman Dominion was secured and organized during the Republic, its reorganization under the Empire, and final disruption at the time of the German migrations; and secondly, the social and economic causes of the failure of self-government among the Romans, and the working of the same forces under the Empire. In connection with these fundamental considerations, the land question is treated, and the history of literature and religion is carefully traced.

Teachers will notice that the more important dates are incorporated in the text, while the free use of dates in the margin serves to give more detailed guidance to the reader.

Particular care was taken in the selection of maps and illustrations. The colored maps are reproductions of the charts accompanying Professor Freeman's *Historical Geography of Europe*. The cuts are from Prang's *Illustrations of the History of Art*, Jaeger's *Weltgeschichte*, and other equally good authorities.

As the work was published while this catalogue was printing, it was not possible to present testimonials. The author's name is, however, a sufficient recommendation.

## *Ancient History for Colleges and High Schools.*

By P. V. N. MYERS and WILLIAM F. ALLEN. Being Part I. *Myers' Eastern Nations and Greece.* Part II. *Allen's Short History of the Roman People.* Bound together in one volume. 12mo. Half-morocco. 763 pages. Mailing Price, \$1.65; for Introduction, \$1.50; Allowance for an old book in exchange, 40 cents.



## *A General History*

*For High Schools and Colleges.*

By P. V. N. MYERS, President of Belmont College, Ohio; Author of *Ancient History* and *Mediæval and Modern History*. 12mo. Half leather. x + 759 pages. Mailing Price, \$1.65; Introduction, \$1.50; Allowance for an old book in exchange, 40 cents.

THIS volume is based upon the author's *Ancient History* and *Mediæval and Modern History*. In some instances the perspective and the proportions of the narrative have been changed to suit a briefer course and students of less maturity; but in the main, the book is constructed upon the same lines as the earlier works.

In a word, this history is believed to combine all the qualities that such a work should possess, — a philosophic eye for the great line of development of the life of the race, not diverted by mere incidents; candor in the treatment of all questions; a due sense of proportion; accuracy of scholarship; a style transparent though at the same time full of color; and the quality of teachableness.

One feature of the greatest interest and practical value is this, — the author not only brings out and keeps distinct the interrelations of things, but he notes and sets clearly before the reader what each nation has contributed to the life and advancement of the race, — and so to our present civilization. Among the methods which will specially recommend themselves to teachers is the plan of cross-references which bind the branches of the learner's acquisitions compactly and vitally.

It is only necessary to add that the book has been found to be just about full enough, and that the text is fully supplemented by the best of maps, by illustrations, indexes, and tables.

Its adoption in many leading cities and institutions after extended comparison with other works and most thorough discussion, appears to indicate that this work is destined to rank as the best general history.

J. W. Stearns, *Prof. of Pedagogy, University of Wisconsin, Madison, Wis.*: Its selection of topics for treatment, its conception of the relations of parts to the whole, its grasp of what is most vital in the history of the civilized world, together with the vividness and vitality of the narrative make it the best text-book in universal history for beginners that we are acquainted with. It is well equipped with good maps, and the numerous illustrations have been selected with a view to their value as elucidations and expansions of the text. (Nov. 1889.)

## *Introduction to the Study of the Middle Ages.*

From the Battle of Adrianople to the death of Charlemagne (A.D. 378-814). By Ephraim Emerton, Professor of History in Harvard University. 12mo. Cloth. xviii+268 pages. Mailing Price, \$1.25; for introduction, \$1.12.

**T**HIS work aims to give, in simple narrative form, an account of the settlement of the Germanic peoples on Roman soil, the gradual rise of the Frankish supremacy, the growth of the Christian Church and its expression in the monastic life and in the Roman Papacy, and finally the culmination of all in the Empire of Charlemagne. The text is supplemented with maps, lists of works for reference, accounts of the contemporaneous material on which the narrative is based, and suggestions to teachers upon topics and methods of special study.

**CONTENTS:** Chapter I. The Romans to A.D. 375. II. The Two Races. III. The Breaking of the Frontier by the Visigoths. IV. Vandals and Burgundians. V. Invasion of the Huns. VI. The Germans in Italy. VII. The Franks to 638. VIII. Germanic Ideas of Law. IX. Rise of the Christian Church. X. Franks and Mohammedans. Dagobert to Charles Martel. XI. The Monks of the West. XII. The Franks from Charles Martel to Charlemagne. XIII. Charlemagne King of the Franks. XIV. Foundation of the Mediæval Empire. XV. The Beginnings of the Feudal System.

**George P. Fisher, Prof. of Ecclesiastical History, Yale College:** It is an admirable guide to both teachers and pupils in the tangled period of which it treats. The work is the fruit of diligent investigation; it is concise, but, at the same time, lucid and interesting.

**Anson D. Morse, Prof. of History**

*and Political Economy, Amherst College:* It is excellent, and I shall recommend it to my classes.

**P. V. N. Myers, President Belmont College, Ohio:** I have read the book with great interest. It is a work of rare historical insight. . . . The book is indispensable to any student of the history of the Mediæval Ages.

## *Historia do Brazil.*

Resumo da Historia do Brazil, para uso das escolas primarias Brasileiras. Pela Professora MARIA G. L. DE ANDRADE. 12mo. Cloth. x+231 pages. Illustrated. Mailing Price, 85 cents; for Introduction, 75 cents.

**T**HIS is a history of Brazil from the earliest times to the year 1848, written in the Portuguese language. It is believed to be the best work of its kind extant, and will be found also an excellent reading-book for students of Portuguese.

## *The American Journal of Archæology and of the*

### *History of the Fine Arts.*

Edited by Professor CHARLES ELIOT NORTON, of Harvard University, Mr. ARTHUR L. FROTHINGHAM, of Baltimore, and Professor ARTHUR L. FROTHINGHAM, Jr., of Princeton College. Royal 8vo. Published quarterly, forming a yearly volume of about 500 pages. With colored, helio-type, and other plates, and numerous figures. Subscription Price, \$5.00. Vol. I., unbound or bound in cloth, \$4.00. Vol. II., bound, \$5.00; unbound, \$4.50. Vols. III., IV., and V., each, bound, \$5.50; unbound, \$5.00. *Agents*: Paris, E. Leroux; Turin, Florence, and Rome, E. Loescher; Berlin, Mayer & Müller.

THE JOURNAL is the organ of the Archæological Institute of America, and an official organ of the American School of Classical Studies at Athens, and treats of all branches of Archæology and Art — Oriental, Classical, Early Christian, Mediæval, and American. It aims to record all important work in this field.

**London Athenæum**: We have no hesitation in saying that no other periodical in the English language is so well fitted to keep the student who lacks time or opportunity to read all the foreign journals abreast of the latest discoveries in every branch of archæology.

## *A Guide to the Study of the History and the*

### *Constitution of the United States.*

By WILLIAM W. RUPERT, Superintendent of Schools, Pottstown, Pa. 12mo. Cloth. 130 pages. Mailing Price, 75 cts.; for Introduction, 70 cts.

THE first part of this work contains a carefully arranged list of topics on United States History. Many of these are subdivided for the purpose of directing the student along a profitable line of investigation. Many books which throw light upon and add interest to the topics, are named in immediate connection with them. Students are thus introduced to good, wholesome literature. The last half of the work is devoted to simple, attractive, yet accurate explanations of all the important provisions of the Constitution. The "Guide" is designed to supplement any text-book on United States History.

**C. F. P. Bancroft**, *Prin. of Phillips Academy, Andover, Mass.*: The topics and references for the study of United States History, and the brief, clear explanations of the bearing of the various provisions of the Constitution, make a useful book which I think will prove a great help to teachers and pupils, and assist in the good work of preparing our young people for intelligent and patriotic citizenship. (Dec. 15, 1888.)

## A Handbook to Dante.

By GIOVANNI A. SCARTAZZINI. Translated from the Italian with Notes and Additions by THOMAS DAVIDSON, M.A., Author of *The Philosophical System of Antonio Rosmini-Serbati*, *The Parthenon Frieze and Other Essays*, *The Niobe Group*, etc. 12mo. Cloth. xii + 315 pages. Mailing Price, \$1.25; for introduction, \$1.12.

THE Handbook is divided into two parts, the first treating of Dante's Life; the second, of his Works. In neither is there omitted any really important fact. To every section is appended a valuable Bibliography.

L. Clark Seelye, *Pres. of Smith College*: It seems to me to meet a real need of both teachers and students of Dante. The notes by Mr. Davidson add much to the value of the book. (March 28, 1887.)

## The Parthenon Frieze and Other Essays.

By THOMAS DAVIDSON. 12mo. xi + 224 pages. Mailing Price, \$1.60.

THIS volume contains, besides a long essay on interpretations of the Parthenon Frieze, essays on The Relief on the Front of the Base of the Pheidias Zeus at Olympia, The Pelasgic Wall on the Athenian Akropolis, and the *Œdipus Tyrannus* of Sophocles.

## The Place of Art in Education.

By THOMAS DAVIDSON. 44 pages. Paper. Mailing Price, 24 cents.

## Hofmann's Address.

On the question of a division of the Philosophical Faculty, and of admitting students to the Universities without a knowledge of Greek. By Dr. AUGUST WILHELM HOFMANN, Professor of Chemistry, University of Berlin. 12mo. Paper. 77 pages. Mailing Price, 25 cents.

## The Teachers' Improved Class-Books.

**No. I.** 16mo. Cloth. 90 pages. Mailing Price, 35 cents; Introduction, 30 cents. Arranged for five days' record each week, the names of twenty pupils on a page, and for terms not exceeding fifteen weeks in length.

**No. II.** 12mo. Cloth. 120 pages. Mailing Price, 45 cents; Introduction, 40 cents. A six days' record each week, twenty-four names on a page, for terms of not over fifteen weeks.

**Twenty Weeks' Class-Book.** 16mo. Cloth. 90 pages. Mailing Price, 35 cents; for introduction, 30 cents. Arranged for five days' record each week, and for the names of twenty pupils on a page.







